

AIA

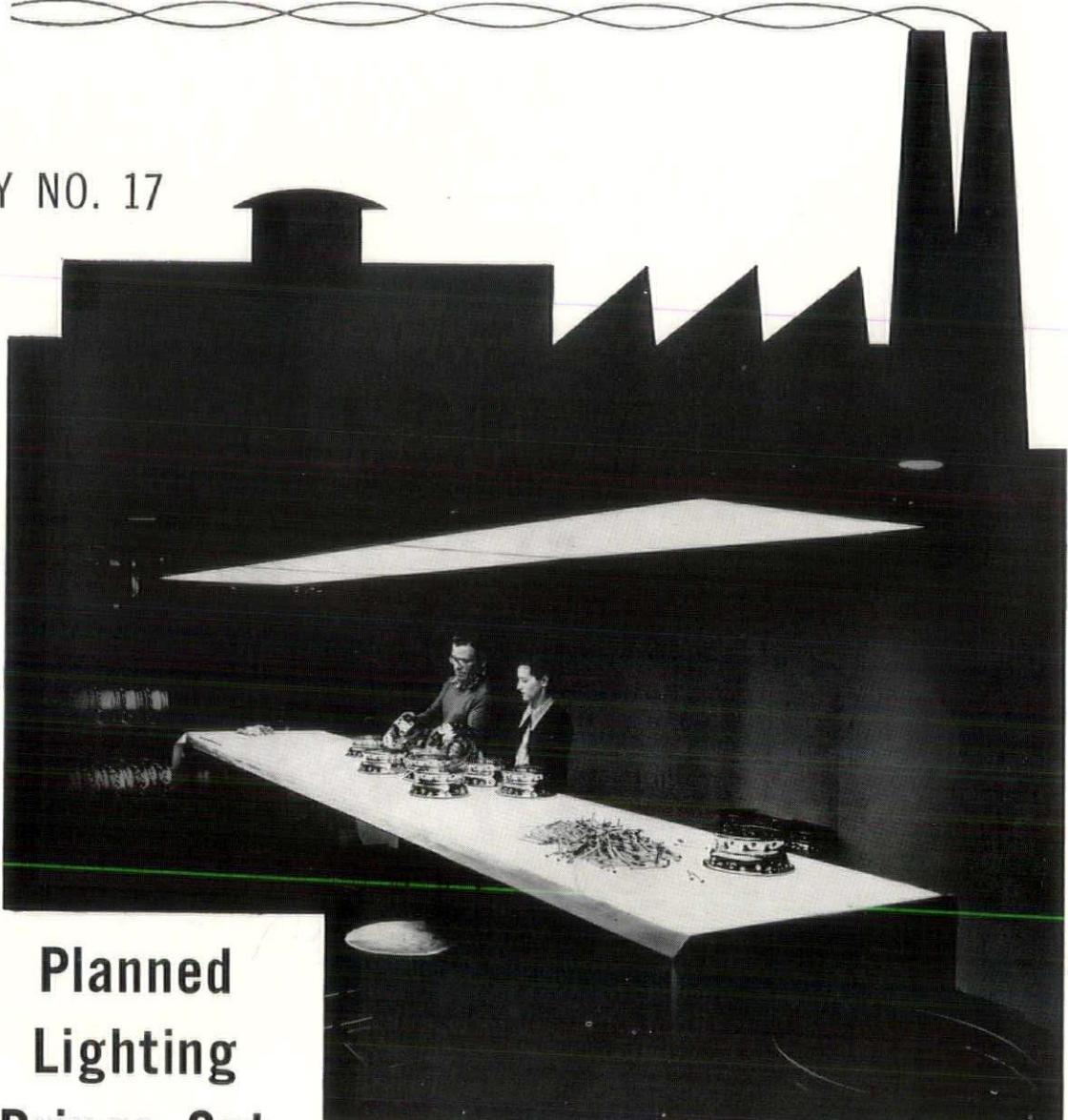
monthly bulletin, michigan society of architects • june 1954 • 30c

MI

including national
architect

CASE STUDY NO. 17

The Kelsey-Hayes installation makes inspection more accurate. A similar lighting fixture detects minute scratches on stainless steel jet engine rotor blades for another manufacturer.



Planned Lighting Brings Out Imperfections

Inspectors at Kelsey-Hayes Wheel Co., Detroit, found it difficult to detect every fault in the constant stream of chrome plated wheels and spokes flowing through the plant. The glitter from multi-curved surfaces obscured imperfections; caused critical eyes to falter.

The solution was an Edison-engineered fluorescent fixture which actually uses the reflective value of chrome to uncover hard-to-see blemishes. How? By the emission of uniform, low brightness light. Under it plating defects seem to jump right out as darker, entirely different colored areas. Now inspection safely moves at a faster tempo.

It takes know-how to put a complicating factor, the eye-fatiguing reflections off bright chrome, to work like this. For Planned Lighting to fit your special needs, call the nearest Edison office. The same helpful advisory service is yours without cost or obligation.



Detroit Edison



FOUR THOUSAND YEARS BEFORE A.I.A.

EXACTLY one hundred years ago at an exceptionally low waterlevel of Lake Zurich, Switzerland, remnants of pre-historic lake-dwellings were recognized for the first time.

It was thought that these houses had been actually erected on their platforms above the water, but we know today from systematic excavations that lake-dwellings were built along the bank of lakes on firm ground. A severe change of climate about 750 B.C. increased precipitation and enlarged the then existing lakes.

The stilted platforms served for sanitary reasons and to secure dry house-floors. The type of house shown above developed after 3000 B.C. Wooden props

supported the roof-structure. The space between these props was filled with wattle and dumb wicker-work plastered on both sides with clay.

The "architects" of those days had no trouble with the design of the house plan, because there was only one main room used as living, dining and bedroom. A small separate front room with a bake oven served as the family kitchen.

What a difference compared with all our modern conveniences is the house of today in the promotion of which Detroit takes such a prominent part and the tenets of the A.I.A. have so greatly helped to advance.

* This is the sixth of a series of paintings entitled "Adventures in Time", painted in full color by Marvin Beerbohm, from material prepared by Dr. George Lechler, Wayne University scientist, for the Harlan Electric Company.

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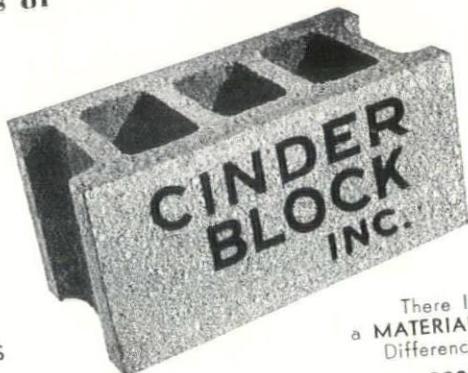
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gas kitchen. The gas-fired equipment includes 2 hot top ranges, open top range, fryer, 2 broilers, 2 coffee urns, dishwashing machine, 2 water heaters and a steam table. Gas equipment was chosen because it is fast, efficient and economical.

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architects yellow pages

"Cleaning up" the list of architects in the Detroit Classified telephone directory is a project that has been under intense study for the past three years.

As early as the 1920's an effort was made in this direction but to no avail. Architectural registration in Michigan was comparatively new then, and the Telephone Company took the position that it could not be responsible for determining who were registered and who were not, even though we furnished them lists. They said if a subscriber claimed he was an architect and he requested such a listing they would have to comply, and not go beyond his statement, lest there be suits. The matter was given up as more or less hopeless at the time.

About three years ago, however, the Chapter was approached by a representative of the Telephone Company with a proposition to do just what we had sought for decades. The first effort was not satis-

factory. It entailed two lists—one as before, and another following, headed "Architectural Organizations." This second list was headed by a small ad for which the Chapter paid about \$150 per year. In it was the seal of the A.I.A. and a 25 word statement of what it stands for, the meaning of registration, and the name, address and telephone number of the Chapter.

This was confusing. The first list still contained the names of some non-registered people, some bold type, some engineers, and some "plan services," in which no one was registered. In the second list, largely duplication, only about one-half of the Chapter members took the extra listing, which cost the subscriber one dollar per month.

The second year some improvement was made. There was only one list, and members were permitted to carry the extra line, "Member American Institute of Architects," at fifty cents per month. About

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coming issues

JULY—ROGER ALLEN & ASSOCIATES
AUGUST—11th Annual Mackinac Mid-summer Conference
SEPTEMBER—CORNELIUS L. T. GABLER

OCTOBER—DETROIT CHAPTER, A.I.A.

NOVEMBER—ANNUAL M.S.A. ROSTER (Geographical)

DECEMBER—CLAIR W. DITCHY

JANUARY, 1955—GEORGE D. MASON & CO.

FEBRUARY—SUREN PILAFIAN

MARCH—41st ANNUAL M. S. A. CONVENTION

APRIL—ANNUAL M.S.A. ROSTER (Alphabetical)

MAY—SAGINAW VALLEY A.I.A.

JUNE—WESTERN MICH., A.I.A.

monthly bulletin, michigan society of architects, volume 28, no. 6

MONTHLY BULLETIN

Michigan Society of Architects
120 Madison Ave., Detroit 26, Mich., WO. 5-3680
Official Publication of the Michigan Society of Architects: Lynn Smith, President; Charles B. McGrew, 1st Vice-president; Adrian N. Langius, 2nd Vice-president; Paul A. Brysselboult, 3rd Vice-president; James B. Morison, Secretary; Elmer J. Manson, Treasurer; Directors—Roger Allen, Leo M. Bauer, Eugene T. Cleland, Phillip C. Haughey, Sol King, Amedeo Leone, Frederick E. Wigen.

The name "Monthly Bulletin, Michigan Society of Architects" is owned by Monthly Bulletin, Inc., a subsidiary of the Michigan Society of Architects, a Michigan non-profit corporation. Otherwise owned by Talmage C. Hughes, F.A.I.A., founder (1926), editor and publisher, Executive Secretary of the Society and of the Detroit Chapter, The American Institute of Architects.

Edited and published under the direction of Monthly Bulletin, Inc.: Adrian N. Langius, President; Sol King, Vice-president; Paul A. Brysselboult, Secretary-treasurer; Talmage C. Hughes, Resident Agent.

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Theodore G. Seemeyer, Jr., Advertising Director, 120 Madison Avenue, Detroit 26, Mich. WOODWARD 5-3680.

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60% did so. Most of the non-registered people were eliminated. Some bold type still appeared, though we had signed agreements from all former users to discontinue it.

About this time, a change in personnel of the yellow pages caused confusion and we were unable to check the copy before it went to press. In fact the \$450 ad the Chapter had contracted for was left out.

At present, we believe we are well on the way toward completing the agreement, with a list that will be nearly perfect to be issued in July. About 75% of the Chapter members have taken the extra line, there will be no bold type, no non-registered people.

The Chapter ad—one column by about four inches—will give information about registration, the seal, the A.I.A., etc. It will be placed beside the beginning of the listing.

Following "Architects," there has been a heading: "Architectural Plans—See Building Plans." When you turn to "Building Plans" you find anybody and everybody, non-registered, builders, engineers, etc. This will be discontinued, because it is a subterfuge. The title of "Architect" and any of its derivatives are restricted to those registered as architects.

We urge all Chapter members to take the extra line. We have already had former members become reinstated on this account, and some new members as a direct result.

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**n.c.a.r.b. convention
program**

The Thirty-Third Annual Convention of the National Council of Architectural Registration Boards will meet in Boston on June 13th and 14th. The Convention headquarters and meetings will be at the Sheraton Plaza located at Copley Square in the historic Bay Section.

Considerable time has been allotted to discussion at the State level so that the delegates may present and discuss questions and problems that they have in their states. This type of discussion proved to be of great value last year and this year more time has been allocated. Program for the Convention is as follows:

Saturday Evening—June 12th, Social Hour
—8:00 p.m.

Informal Gathering, Canapes, Cocktails.
Sunday Morning—June 13th

9:00 a.m. Pre-Convention Affairs.

(a) Executive Committee. (b) Board of Review. (c) Various Committee meetings.

10:00 a.m. Registration open for Delegates and Visitors.

Sunday Afternoon—June 13th

2:00 p.m. Charles E. Firestone, President, presiding.

2:05 p.m. (a) Preliminary report, Walter F. Martens, Chairman Committee on Credentials. (b) 33rd Annual Convention called to order. (c) Welcoming delegates and visitors.

2:20 p.m. Annual report of Secretary, William L. Perkins

2:30 p.m. Report of Board of Review, Walter F. Martens, Chairman.

2:40 p.m. Statistical report, William L. Perkins.

2:50 p.m. Report of Committee on Auditing.

3:00 p.m. Examination Survey Report, Joe E. Smay, Chairman.

3:25 p.m. Remarks by the President, Charles E. Firestone.

3:40 p.m. Report States Advisory Committee, Bartlett Cocke, Chairman.

3:50 p.m. First period of Open Discussion at state level, on procedure in the States, for delegates who may have state problems to discuss with delegates of other states. Questions and answers.

4:30 p.m. Miscellaneous: (a) Remarks. (b) Late Introductions. (c) Announcements.

4:40 p.m. Adjournment.

Monday Morning—June 14th

9:00 a.m. Registration of Delegates and Visitors continued.

9:45 a.m. Convention reconvenes. President Firestone presiding. (a) Announcements. (b) Miscellaneous remarks:

10:00 a.m. Final report of Syllabus Committee, A. Reinhold Melander, Chairman.

10:15 a.m. Period of Informal discussion on the new Circular of Advice No. 3-53, preparing the examination questions, examination procedure, methods of grading, by whom and miscellaneous:

11:30 a.m. Second period of Open Discussion at State level, on state problems, etc.

12:00 Noon. Report, NAAB Joint Committee, Lucius White.

12:20 p.m. Miscellaneous; (a) Remarks; (b) Committee Appointments, (c) Announcements. Adjournment.

12:30 p.m. Luncheon: President T. Worth Jamison, Society of Architectural Examiners, presiding.

Monday Afternoon—June 14th

2:00 p.m. Convention reconvenes: President Firestone presiding. (a) Announcements: (b) Miscellaneous remarks.

2:30 p.m. Report of Financial Advisory Committee, Warren D. Miller, presiding.

2:45 p.m. The National Architect, official publication of NCARB. Talmage C. Hughes, Editor.

3:00 p.m. Analysis of questions and answers of the 2 periods of state level discussion by Ralph C. Kempton:

3:25 p.m. Reports of Council Committees. (a) Committee on Resolutions. (b) Committee on Credentials, Final Report. (c) Committee on Nominations. (d) Election of Officers. (e) Installation of Officers.

4:15 p.m. Remarks by the newly installed President "The Year Ahead".

4:30 p.m. Announcements and Adjournment: Reception by Society of Architectural Examiners (Non-formal dress for delegates and ladies).

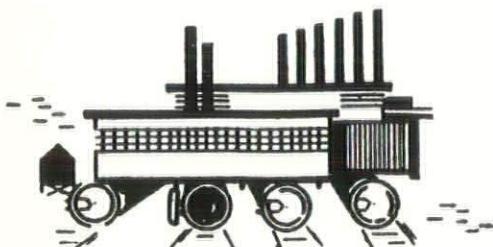
7:00 p.m. Cocktails.

8:00 p.m. The Annual Banquet. T. Worth Jamison, presiding. In the Oval Room.

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architects in the news

california

SAMUEL E. LUNDEN, A.I.A., of Los Angeles, was appointed to serve on a citizens' committee to study Los Angeles' traffic and transportation problems. Lunden is past national president of the A.I.A.

Carl F. Gromme, Thomas B. Mulvin, A.I.A., and Ralph B. Priestly, A.I.A., have a newly-formed architectural firm with offices in San Rafael. Mulvin and Priestly formerly had offices in San Francisco.

district of columbia

WILLIAM D. FOSTER, A.I.A., of Howe, Foster & Snyder, was presented with an architectural award for his remodeling of the Historic Georgetown, Inc. Shops, by the Progressive Citizens' Association of Georgetown. His award of merit cited his spirit of Georgetown architecture in the remodeling job.

georgia

THE SOUTH ATLANTIC REGION, A.I.A., formed a school building committee during the annual regional convention at the General Oglethorpe Hotel. Purpose of the committee is to bring national research in school planning to the local level. Plans are being developed for committee meetings several times a year with educational leaders in Georgia, Florida, North and South Carolina.

louisiana

The annual meeting of the Louisiana Architects Assn. was held in Shreveport this year on April 24 and 25. The meetings were presided over by C. Errol Barron, A.I.A., president of the Association. Howard Eichenbaum, second vice-president of the A.I.A. from Little Rock, Ark., was the principal speaker of the meet.

maryland

MARYLAND ARCHITECTS will compete in the third biennial competition for awards in architecture as announced jointly by the Washington Metropolitan Chapter, A.I.A.; the County Commerce Associations of Montgomery County, and the Prince Georges Chamber of Commerce. Awards will be made at a dinner on June 10th at the Indian Spring Country Club, Silver Springs.

missouri

REX L. BECKER, A.I.A., St. Louis, has been elected president of the Missouri State Assn. of Registered Architects. He is with the firm Froese, Maack & Becker. Other

officers elected are: Luther Willis, Kansas City, vice-pres., William Bovard, Kansas City, treas.; and Dave Clark, Columbia, sec'y. Fred Sternberg, St. Louis, and John C. Monroe, Jr., Kansas City, were elected to the board of directors for a four year term.

new mexico

The work of architects of five Rocky Mountain states, New Mexico, Colorado, Arizona, Utah and Wyoming, was featured in an exhibition at the Albuquerque Modern Museum. The display made up the third annual exhibition of the A.I.A.'s western mountain division. The Albuquerque firm of Flatow & Moore took the greatest number of awards and was named "Architect of the Year."

new york

FRANK RANDAZZO, A.I.A., was installed as new president of the Brooklyn Society of Architects, succeeding Harry Silverman, A.I.A. He was installed by Councilman Thomas J. Mirabile at the Society's 26th annual dinner at the Hotel Granada. Also newly elected are Jacob W. Sherman and Arnold W. Lederer, vice-presidents; Harold G. Dangler, treasurer, Anthony M. Salvati, recording secretary, Harry Finkelstein, Financial secretary, and Charles M. Spindler, Irving Kirshenbitt, and Abraham Farber, directors.

LEWIS G. ADAMS, A.I.A., of Adams & Woodbridge, was inducted as president of the Architectural League of N.Y. at the annual dinner on April 24. Ceremonies were held at the league's quarters, 115 E. Fortieth St., New York. Other new officers installed included Lumen Winter, Moisaye Marans, George Nelson and John Skidmore, all vice-presidents.

ohio

A.I.A. member, Francesco Memoli of Cincinnati is the author of a new book, "Vanity and Value, the Importance of Art for Our Time," just released. Memoli is with the architectural firm of Garriott & Becker, Cincinnati.

oregon

GLENN STANTON, F.A.I.A., left Portland to go to Fargo, N.D., to present that state's first American Institute of Architects charter; this was authorized when Stanton was A.I.A. president last year.

FREDERICK A. HANNAFORD, A.I.A., of Eugene, Ore., president of the Southwestern Oregon chapter, reports that the chapter will be host for the third annual Northwest regional meeting at a confer-

ence in Eugene, August 20-22. Governor Paul L. Patterson will be featured speaker; the convention is expected to draw architects and their wives from throughout Oregon, Washington, Idaho, Montana and Alaska.

south carolina

DONALD W. McNULTY, A.I.A., of Columbia, formerly on the architectural staff of the United Nations Headquarters Planning office in New York City, has recently opened an office in Columbia with the firm of Reid Hearn and Associates. He has been in the architectural field for 18 years and was an associate member of the firm of William G. Lyles, Bissett, Carlisle and Wolff, in Columbia. While with the U.N. McNulty supervised the production of drawings for the 39-story United Nations Secretariat building.

texas

HERBERT BRASHER, A.I.A., has established a new architectural firm in Lubbock. He has been a registered architect since 1942 and registered engineer since 1943.

DON W. SMITH, A.I.A., has been elected mayor of Sweetwater, Texas. He also is a member of the Sweetwater City Commission.

The Texas Society of Architects, numbering about 750, will open a state office in Austin in July or early August. Present headquarters are in Houston but Austin has been selected as the site for removal because of its central location. John G. Flowers, Jr., A.I.A., is executive secretary of the organization.

Golemon & Rolfe, architects of Houston and Beaumont, have announced the addition of Lee R. Buttrill, A.I.A., of Temple, Texas, to their Beaumont staff as an associate of the firm.

virginia

JAMES SCOTT RAWLINGS, A.I.A., former architecture instructor at the University of Virginia and a member of the staff of Marcus Wright & Son, Richmond architects, has opened his own offices in Richmond.

washington

Thirty architects in the Tacoma area received a charter from George Bain Cummings, A.I.A., national secretary of the Institute. It was accepted by Nelson J. Morrison, president of the Southwest Washington chapter, in formal presentation ceremonies on April 24, 1954.

CARROLL MARTELL, A.I.A., Spokane architect, was elected by the Washington Knights of Columbus as state deputy at their 51st state convention. Spokane was selected for the 1955 convention by the organization.

wisconsin

Francis J. Rose, A.I.A., was nominated by Mayor Zeidler of Milwaukee, to a five year term on the Milwaukee housing authority board. The common council referred the appointment to the buildings and grounds committee. Rose will succeed Dr. J. Marin Klotsche whose term expired.

Detroit News Warehouse

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RODERIC B. BARNES, A.I.A., 72, Washington, Conn., at his home. Graduate of Princeton, 1903. Also studied architecture at Columbia University and at Massachusetts Institute of Technology. Formed partnership, Blanchard & Barnes, in 1911. Practiced architecture independently in later years. Designed the Tower Club at Princeton and the Great Barrington, Mass. library.

ALBERT ELIA, SR., A.I.A., 62, in Memorial Hospital, Niagara Falls, N.Y. on April 11, 1954. Founder of the Albert Elia Building Co.; designed many churches and schools in area.

LLOYD McCLENAHAN, A.I.A., 56, in hospital, Salt Lake City, Utah, April 10, 1954. In partnership until 1948 and carried on business under own name after partner's retirement. Held position of secretary-treasurer of Utah Chapter and elected to office of president in 1940. Member of Salt Lake Executives Ass'n. since 1936 and served as its president in 1946. Also member of Salt Lake City Chamber of Commerce. Leading architect of Salt Lake City hospitals and civic buildings.

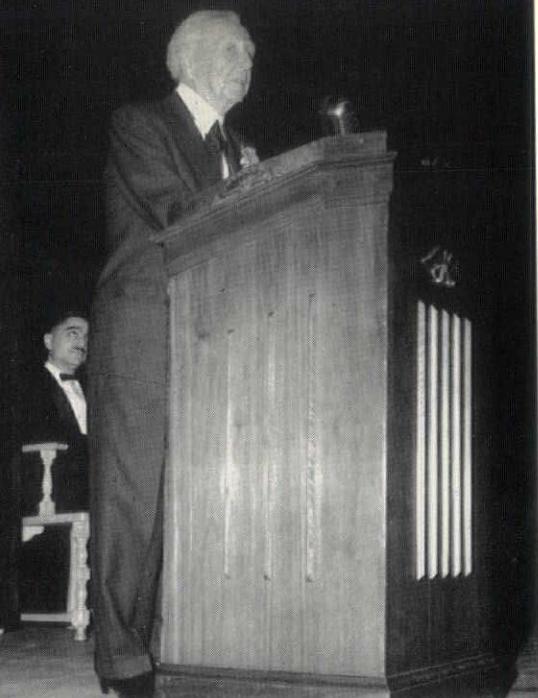
JOSEPH P. MILANO, A.I.A., 41, of Berkeley, California. Lecturer in architectural design at University of California. During World War II he served as development officer, regional budget officer and chief of program planning for the Public Housing Administration. Graduate of University of California, 1933.

ANDREW G. PATRICK, A.I.A., Stratford, Conn., 46, in his home. Attended University School, Bridgeport, and graduated from University of Notre Dame in 1931. Architect with U.S. Coast and Geodetic service and with the U.S. Army at Fort H. G. Wright. Joined Fletcher & Thompson Co. in 1935 and remained fourteen years; started own business in Stratford in 1949. Specialized in schools and churches in Bridgeport-Stratford area.

RUEBENS F. CLAS, A.I.A., 62, Milwaukee, Wisconsin, at Columbia Hospital after a long illness. Attended University of Wisconsin and was past president of the Milwaukee chapter of the university's alumni association. He was a Boy Scout leader for many years. Was head of the firm Ruebens F. Clas, Inc. until retirement.

H. RUSS WARNE, A.I.A., 81, in his home at South Hills, Charleston, W. Virginia, on April 25, 1954. Born in Parkersburg, W. Virginia, and came to Charleston in 1902. Designed many schools and public buildings in Charleston.

JOHN H. WHITNEY, A.I.A., 40, in Yakima, Wash., April 1. He was a partner with John W. Maloney in the Yakima branch office of the Seattle architectural firm. Graduate, University of Washington School of Architecture, 1937.



photos by william e. bradley

by

frank lloyd wright

an address under auspices of american institute of architects, detroit chapter
masonic temple, may 27, 1954

Ladies and Gentlemen: I have a feeling at this occasion that it is badly out of scale; I don't see that architecture is entitled to any such spaciousness as this, or any such audience. I don't believe you are all interested in architecture. It is hard to believe it . . . Laughter . . .

Architecture is the blindest spot of our culture. We know a little music now—not much. We know a little of painting; we can see that that has practically been demoralized and is practically gone: . . . Laughter . . . Sculpture: Who refers to sculpture as a culture nowadays? Anybody?

You see, the arts in our nation are in a bad way. Somehow, in previous cultures, art and religion have been the soul of those cultures.

We have a way of life that is called a civilization, but lacking a culture, which is the way of making that way of life beautiful. Of course, we don't know much or hear much about the arts, with a capital "A".

When we do have a culture of our own, architecture will be basic to that culture. As a matter of fact, what is wrong now with painting and with sculpture, chiefly, is that architecture being dead, with what they call the renaissance lying moribund for 500 years, painting and sculpture took a little shovel full of coals and started little hells of their own, and they haven't been able to make it. And they won't be able to make it until that great synthesis comes again which once existed in the world, from all the arts, with architecture fundamentally there.

Let's put it the other way around, because architecture, of course, is the greatest of all the arts when it is understood. We don't understand it because anybody can plan a house or build a fire, and a house is a piece of property anyway, isn't it?

We are very careless about it, and what we see in our own nation is not a great congruity, but a great incongruity, and of course it's a disgrace, provided we were a culture: Now, I don't mean "culture" as the Germans use the term at all. I mean "culture" as the Dutchmen used the term when they took the little flower out of the garden—the larkspur.

That beautiful little thing, what a charming pattern it has! They didn't educate the larkspur; they didn't try to teach it anything. It was there. But with patient experimentation, they found out what that little flower liked best, and then they gave it that. And it grew and grew—bigger. Then they gave it more, until finally what have you? You have the queen of the garden, the delphinium, out of the little larkspur. Well now, that is culture.

All we have had is what you call education. You cannot get the artist—an architect, because an architect must be fundamentally a great artist—you cannot get one by the same methods you produce a scientist. You can't get one by the same methods used to produce a businessman. There is some confusion, I think, in the minds of the American public as to whether this creature we call an architect is a hybrid. I don't know what they think he is. I have been a practicing architect for sixty years myself, and I don't know. There seems to be a confusion of ideas of what he is, really—who he is, how he is.

Certainly the way they are trying to make them in our universities would seem to indicate they don't know much about it, which is an indictment I think I am entitled to bring because I am trying to do something about it. I believe that if we are going to have young men worthy of this great opportunity and a new civilization where time, place and man are all in changed circumstances, and nothing of the old philosophy of architecture—which really wasn't a philosophy at all—remains useful to us, we are at the point where we have to start practically from scratch.

Steel and glass came in, and you know the Greeks didn't have those two miraculous materials. Glass, to keep air in. Steel, the spider spinning.

The ancient Greeks were never able to build buildings on which you could pull this way. They'd all come apart and fall down. Now, we have this great element of tenuity, steel, an entirely new principle in construction.

The principle has enabled the cantilever to come into being. You all know what a cantilever is, being here interested in architecture, and I shouldn't have to ex-

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plain it. But I think I will have to, and say to you it is merely an extended lever.

This would be the cantilever, resting here, . . . indicating . . . and the distance that it projects over, it lists in this direction, so that a cantilever system enables the reduction of great spans and puts the support directly on the load. Now, that opportunity never existed in the world before.

Let's get down to the simple structural basis of a thing. The old architecture has gone. You see, the old architecture was a box, and the corners of that were the supports. This will probably bore you, but never mind—you may learn something. . . . Laughter . . .

When you have to span from corner to corner, you see, you have a very big span to cover. It was very expensive. But when we got the cantilever and the principle of steel, you could move those supports in, and have the corner free, and the cantilever is created by that; reduced the spans, broke out the corner of the box, and let you look out where you never looked out before.

Now, when that happened, the walls began to disappear. The walls were vanishing. Now, when the corners go and the walls vanish, what have you got? You certainly have a new freedom, haven't you? You have got a chance now to build buildings that are for a free life within the building; where the life within the building becomes more aware of and part of the outside world, and the outside world can be used at convenience from the inside.

So your walls become screens, and the box form is now the old thinking and the old thought, and what you hear of as the International Style is, of course, the old box with its face lifted. You make the box walls of glass and you look into the box. Has the thought changed? Never! The same old thought; no real dissidence.

That is not modern architecture, that is only contemporary. There is a distinction I wish you'd remember, because it's a valid one and it's a genuine basic structural reason for what we call organic architecture.

Now, little things—and those are not little things—but that is the type of thing that has changed the civilization of the world. It has sometimes destroyed them. It has sometimes made them.

By way of our Declaration of Independence and what we call Democracy, this gives America a chance to build a culture unparalleled in the history of the world. We don't have to follow the Greeks. We don't have to follow anybody. We have a new freedom that will enable, eventually, an architecture to appear that will astonish and delight the Greeks, if they ever get a chance to see it. They would think, "How foolish and how silly we were to do what we have been doing all these years."

But we have been doing it. We have been standing columns up just for the sake of columns. A bank didn't have credit unless it had columns up in front. . . . Laughter . . . To do honor to a great

Democratic President with columns, we built a public comfort station to the greatest statesman we ever had with columns. We go back to the Greeks for dignity and honor. How long do you think a free people are going to stand for that? We have stood for it ever since we began.

I hope you are aware of the fact that nearly everything we have got that could be named architecture or culture, or has been so named, came to us third hand. The French got it from the Italians, the English got it from the French, and we got it from the English. If we had only taken the best of it, we would have been better off. What we got is what the dormitory towns took from it; the big towns in London, for instance. We got a very much bastardized edition of original Italian architecture in what we call the Old Colonial.

Now, I have given you the history, which is valid. You can't evade it. We are mongrel people and have borne with a mongrelized culture for how many years—a hundred and how many?

The Declaration of Independence was unique, wasn't it? It was the first time in the history of the world that people stood up on their own feet and said, "Hell, let's be ourselves. Let's have individual responsibility as the basis of our personal freedom."

We got democracy, and that is where we are. Here we find ourselves doing everything we declared in that day and time we would not do, and doing it for what? To save our own faces. Because we are scared, I guess, because we are congenital cowards; is that it? Well, why? Why have we denied and gone against every fundamental principle that we found our forefathers—or would have found if we studied it—declared as freedom? I can't understand it, unless it is that all our standards are so mixed, like our blood, that we have

lost sight of anything straightforward, clean, true and original.

Now, democracy can only live by way of its own genius. Democracy cannot live on anything borrowed. We have got a new work to do in the way of a new culture.

We have gone about it in a way that is unthinkably disastrous. We send our young people now to learn how to characterize this freedom and this new life and to prophesy the individual as our forefathers claimed and desired would come true. We send them to these old rat traps—these old buildings—their own selves perfectly debased as far as culture is concerned—they are nothing. They form fine associations with those buildings, and they come back to us conditioned.

Well now, education in our country has become a kind of conditioning, instead of enlightenment. Enlightenment is one thing; conditioning is another. We, as a people, are being conditioned. When you start looking a thing in the face for what it is, you will be just as displeased and shocked.

I used to be angry about it. I am not anymore because I know it can't be helped, but it's there. We are not fundamentally ourselves. We are not fundamentally paying attention to the basis of our real democratic existence.

When I was in Italy last year—or a few years ago—when this Italian show was on, I talked with many Italians and believe me, the Italians are the most intelligent artistically of all the people of Europe today, as they have always been. They said, "Mr. Wright, your attempt at democracy is going to fail because you have not provided anything to prevent the rise of mediocrity into high places. Your design was to be ruled by the greatest and the best. How are you going to accomplish the greatest and the best

Clair W. Ditchy, National President of A.I.A., and Frank Lloyd Wright



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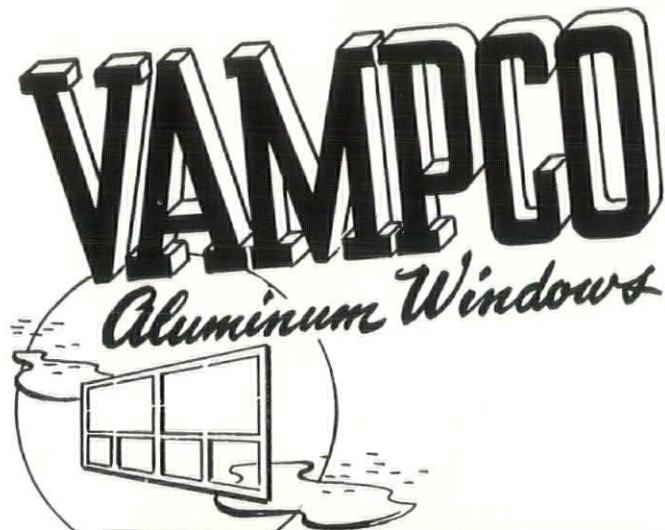
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Frank Lloyd Wright Dinner, Crystal Ballroom, Masonic Temple, Detroit

when mediocrity can become your rulers?"

What is the answer? I wish you'd tell me. Our forefathers didn't care for it when they made a vote conditioned upon a stake in the country. You had to have something of it that you were in for and could protect and call your own before you could vote. But they destroyed that.

Now, I don't think there is anything standing between our democracy—our freedom and our architecture and our life as a great culture—and destruction, unless we can do a little thinking along with voting. A lot of us thought that when the women got the vote, that would change things. Well, it didn't. The balance of power remained precisely as it was. You know that, don't you? It has been ascertained perfectly that when women got the vote, nothing changed at all.

But you might have expected that when she did get the vote, culture would get a little better break. Finding that it hasn't worked that way, I decline to be booked to women's clubs to speak . . . Laughter . . .

When I didn't have a nickel to my own name, I went to an agent and became one of his trained seals. He said, "Mr. Wright, we want to bring lectures back. I want you to take your dress suit." I didn't have one, but I got one and went out over the country.

He put a joker in it. At the last lecture of the series, I found myself in Richmond, Virginia and I thought I was going to the Art Institute. This was the last lecture of the series and he put one over on me. He booked me for the Richmond Women's Club.

I got there and it was a handsome place. There were handsome women serving tea. The richest women's club in the world, and there I was. Well, it was a great opportunity for revenge . . . Laughter . . .

I told them why I didn't want to talk to women's clubs, because what was the use? There was no use at all. I went on at some length and explained why.

After the lecture, I was coming down into the audience to get out the back way, and out comes a very handsome, tallish lady, beautifully dressed, with a beautiful young daughter on her arm. She slipped her arm in mine and said, "Now, are you real?" and pinched my arm. She said, "I never expected to live to see the day." Well, it was Cissie Patterson herself. She herself had had troubles culturally, I guess.

Why are all you women here now in this audience? Do you feel any individual responsibility toward the cultural side of life that your children are going to live hereafter? Now, when you got your foot on the bar rail and cigarette hanging from your lip, you felt that was progress, I dare say! Well, it worked just the other way. You haven't progressed; you are now a liability rather than an asset. The question arises: What in the name of heaven are we going to do with you?

Look at the magazines, television, radio, everything—is there anything from the bellybutton up? No, it's all from the bellybutton down. That is what you have done to us. What good did it do to let you have the vote? I think we ought to take it back . . . Laughter and Applause . . .

Now, of course, it is easy for me to stand here in this great vacuum and mention these unmentionable things. There is some satisfaction in just that, but not enough. I wouldn't come down here just to mention these things unless I thought that by mentioning them, by calling your attention to them—and being an old veteran practicing architecture for sixty years, 647 buildings, and seeing some of you at home and in company—I have attended these cocktail parties than which there is no curse ever, standing around with drinks, gassing away about nothing, and I tell you that the artistic sensibility of our people has

practically gone to pot. Yes, it has and I don't see why it wouldn't be fit and meeting for women's clubs to do a little something about it. And what are they doing about it?

As for the men, well, in America it is a weakness to talk about the beautiful for a man who can really make money. Making money is the basic art, next to advertising—we'll have to cut that in—in the whole nation.

We are a juvenile civilization, with our feminine angle, now able to drink and smoke, and where is our culture as a nation? What are we doing? How many of you here would know a good building from a bad one? How many would know why it was good or why it was bad? You can take a handful of you, say 15 or 20 of you out there, if that many, and then you might be mistaken.

But there is something elemental; there is something fundamental; there are principles in this life of ours. We don't see much of them. We don't hear much of them.

You can get an angle of what we have by a trial that is just going on here by this mobocrat from Wisconsin. He used to be called McCarthy. I have got another name for him, but I wouldn't dare mention it here tonight.

But that is where we are. I spoke a little while ago about democracy arising into high places. There you have it. This man is a mob. There isn't anything there but McCarthy. That is enough for him. It is what the Germans invented a word for. Do you know that word? To "Schreiben." You Germans know it. It means "written dead." In others words, let it drop—with a dull and sickening thud.

Well, let's get back to architecture. See if it works. Another sad thing is that we don't get the good material in architecture that we used to have. The men we had building buildings when I was a youth came in the hard way. They made their reputations by sheer performance. They didn't get a little pink slip from a college and go out and practice architecture. They had to show something on the ball, what they were and had, and what they could do; and they did it. At least they were men.

When I was a youth in Chicago, the Art Institute was built. When it was built, they wondered who was going to go to it and who would patronize it, if anybody. But they found a use for it. When papa and mama made a boy that was no good, and they couldn't do anything with him—he wouldn't work and he wouldn't do anything—the cure for that was to send him to the Art Institute.

And that is how the Art Institute was filled up. It was filled with that type of material. If he is no good for anything else, he might make an artist. That is where we are now, and that is why architecture is where it is—one reason. We don't have the men and it is because it has become useless, in a civilization as juvenile as ours is, to really become a great artist.

How can you? They are not made, they

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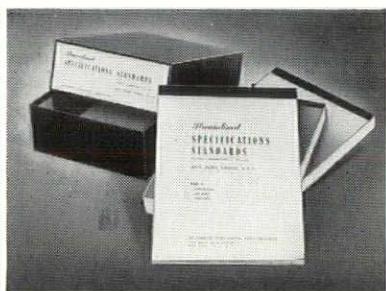


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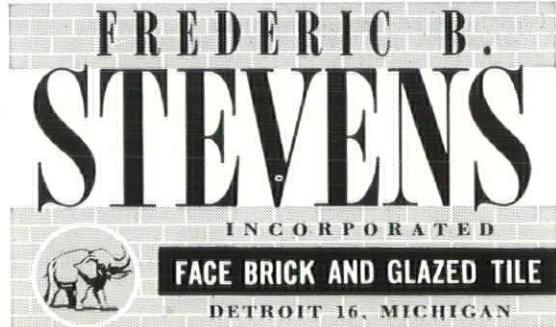
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are born—and they grow by encouragement. They grow by the opportunity to become great. Where are they going to get it now?

Well, this is all very encouraging, but what I am driving at is this: It is time, high time, that you American women—and even you American men—wake up to the fact that a great civilization without a great culture is in great danger. It can commit suicide over night. Science has driven us to a brink. All it would take would be an H-bomb or two, and a black satchel with some insane person to drop it, and the whole world would go to pieces.

That is what science has done for us. Science can take things apart like that. What can put things together again? What? Science? No. Science can't even put together again what it takes apart. Creative art, the creative mind—the creative individual is the only one that can save this civilization from itself. That is not an overstatement. Isn't it time, instead of trying to make artists the way we make businessmen and the way we make chauffeurs and truck drivers, that we paid a little attention to the best way of getting something good out of what we have?

I think we have got it, and I believe it lies not with this generation that I belong, certainly—that is practically gone—nor to the generation after me—because that is entirely gone—nor the generation after that—that is going—but to the children that are now in high school. I get letters from those children all over this country, children in high school.

"Dear Mr. Wright:

We have selected you for our thesis. Would you kindly send us some material?"

So I'm getting out a form letter. The secre-

tary is going to send it when they write in, there are so many of them.

Now, what occasion is there to awaken interest in a culture that is indigenous? I am at a loss, I am really asking you, because I am sure I don't know. But, it is there. I think it is there because I think it is time. You know, there is a right time in all this sort of thing. It goes down; it is like the weather, more or less, and it's on the grand average. In course of time, things come right side up. In course of time, the bad will subside and the good will arise. So, there is hope in the young.

Then, too, if you go far west, out to the far western towns and cities like Barstow, California or Phoenix, Arizona, the new ones where things are new, there is hope. You see, these middle western towns like your town here and other towns grew up at the very worst possible time. They are, of course, now unable to overcome that period.

But, if you go where things are new, you see what we call modern architecture characterizing the whole place. You see people waking up and taking an interest. They are really very attractive, beautiful places. Then, you come back to a middle western city and what do you find? Well, you know. You live here.

Now, that shouldn't be the case. You see, the Russians got one great break over us. When they started to build a great city, Moscow, do you know what they did the first thing? They blew up squares; they blew up old blocks. When I was there in 1939, I saw them going up in the air. I don't know how they did it. They must have had the H-bomb then.

But they cleared out the whole center of Moscow, except the Kremlin, and then they planted the tall buildings far out.

The further out they went, the higher up they could go. But they couldn't come down to the center. That is what we call decentralization on a grand scale.

We can't do that. Our property is too precious for us to ever do anything like that. We have got to hang onto it and die, if we don't look out. The owners of the city aren't going to let go voluntarily. They are going to build more and more, and higher and higher, and they are going to build great streets—great freeways that are going to enable you to get away from the city after a while. That is really what they are for.

So there you are now and there is your opportunity. How many of the best people live in the cities now that you know of? Not many can get away and get out. How many great firms are inhabiting the city now? Aren't they going out?

I built a little church in Madison. It was a Unitarian Church. They wanted to build it downtown. I persuaded them to go out into the country, so we went out about five miles, I think it was, or maybe four and a half. We thought it was far enough. Before we got the church finished, the city was all around it, and Madison isn't growing very fast.

So I think that to decentralize today, you have not only got to go out as far as you dare go, but five times as far. And the city then will get you before it passes away unless the blast released with the H-bomb happens along. Sometimes, don't you think that would be perhaps merciful? . . . Laughter . . .

It would give us a chance to start all over again. You know, it wouldn't hurt. We wouldn't know it happened at all. Even if it were to drop tomorrow, I don't sup-

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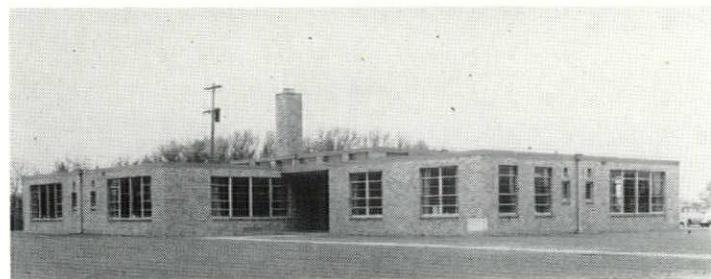
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pose any of us would suffer a pang—we'd just disappear. That is not a gloomy thought altogether, but still we don't want it to happen.

When we were talking about architecture, and if you don't think this is architecture, you are very much mistaken because architecture today, the central principle of it, is decentralization—now there is where the women could come in. Do you know what keeps the city alive, chiefly, today? It is the women. The women really are for the city, and they are going to keep the city alive until the last gasp.

Why? For one basic reason—it is the best hunting ground there is . . . Laughter . . . I think that eventually it is going to be a great house of prostitution. It will also be a gambling center, and a place where you will find—well, let's change the subject.

We can't get too flippant tonight. The occasion is too outstanding. I prefer the little gatherings so you can all get together and see each other, talk about things, and have fun. You can't have fun tonight . . . Laughter . . .

But here is something we must realize as a people—and this is serious. If we do not realize the nature of architecture as basic to a culture, and waken to the fact that we don't have one worthy of a free people, that we are living the lives of cowards in more than one sense, and reach for something even if it's a stiff drink, it will give us a little courage. That is what we lack.

Now, I have often tried to figure out why we are so cowardly. What scared us so? What is it that has put us back on our haunches for nothing, no reason at all? Is it a bad conscience? Is it because we have lost all sense of proportion? Is it because we gave the women the vote? Could be. It could be a lot of things. I haven't been able to figure it out, and I don't think you will either, so let's drop it.

Let's go forward to something where we can all realize that life is only worth living if you can make it more beautiful than it was when you found it. That is true. That is the only real life worthy of a man, and I found in my own personal experience that what pride I have is where I have tried to make the life around me and the life of my people and my own life in connection with it more beautiful than it was. How do you do that? It's the only thing that is worth your time.

We talk about the payoff. Everything in this country revolves around the question: Will it pay? What is the payoff? Where do I come in? All that sort of thing.

Well now, cowardice is the death of all these things I am talking about. There is no beauty in cowardice and there is no beauty for cowardice. It is the very antithesis and death of the beautiful in every sense. It takes courage. It takes blood. It is only out of the heart that this thing comes of which I am talking about, not out of the hand. Architecture is a scientific art, but primarily architecture is of the heart. It is here . . . indicating . . . It is love for the beautiful, for the truth, for integrity, for strength and purpose.



At Reception: Frank Lloyd Wright and Mr. and Mrs. John N. Richards of Toledo, Ohio

Now, art and religion are the soul of a civilization. Science is nothing but the brains and the toolbox. When you are low on heart and low on religion, don't talk about a culture.

You know, I believe too that it isn't much use to talk about manhood or womanhood, either, because if that is not present, and you are not aware of it and you are not cultivating it and you are not fighting for it and it isn't the most precious thing to you that is imaginable, you are not free. You are not individuals. You are not anything in your own right at all—you are just things. And you can be a thing to a certain extent. You can be conscripted and go to war and get killed, or come back a hero and what good is it? What good is any of it except that thing wherein you have the feeling in your heart that you are contributing; that you are developing and making this world a better place for those children that you caused to come into this world to live, and their children, too?

Now, there is where we get a culture, and that is what culture means. That is why it is. That is why a civilization isn't good enough.

Why, the Indians had a civilization. God knows, how many hundreds of them there were. Look how many have come and gone. What did they die of? Why did they die? Why aren't they here now?

Where are the Romans, for instance? We are the modern Romans, of course. We put the razor on the scruff of our necks, expose our heads behind the ears, where there is no expression whatsoever, as the Romans did. Why do we do it? Because the Romans did it. We don't do it for any good reason that we know of. You get your hair cut today as the Romans got it cut, and God knows they were the ugliest people on the face of the world!

The Greeks were a little better. The Greeks didn't have their hair cut. The Greeks were personable citizens, they were handsome. They were Negroid—they were black, brown and yellow—but they were good to look at and they dressed beautifully.

The Greeks had great sculpture but they had no architecture. They again were degenerate where architecture was concerned, and that is something we have had to learn—I mean unlearn. The whole world has had to unlearn that.

Another damage which is done to us continually, that we have had to unlearn, is that a painter cannot make an architect, and a painter damages architecture. The greatest painter who ever lived, Michelangelo, did the most grievous error an architect ever committed when he did St. Peter's.

Now, why? You all think that is your answer—that arch up in the sky standing on posts. Did you ever think what an anachronism it is? Did you ever think how false it is to construction? Did you ever learn that it would have fallen—great chunks of it were falling—and the call went out to all the blacksmiths in Rome to make a great chain to put around the base of it to hold it there, and it is there now? Otherwise, St. Peter's would have been down and out.

We went on copying, we didn't care. Now, we build it with iron plates bolted together and imitate an arch. And there it is, sitting up on cast iron pins purely a false form, purely an anachronism. Do any of you know it? No. Did the English know it when they copied it in St. Paul's? No. It has become the symbol of authority the world over, and that symbol of authority is essentially false.

It is like the U. N. Building in New York City. That is also false in the same way. That is a great big box, a crate in which you could ship any number of people to here, there and back again. It makes no sense except Facism, Communism, and all the other isms—it is utterly undemocratic in spirit. It is not free, nor is it fault free.

Now, all these things you must know and you must know the reason why these things I am telling you are so. I am not going to answer it, and you must look into this thing a little deeper and you must get hold of something you don't have hold of now. I suggest that women's clubs of this country take it up and study it.

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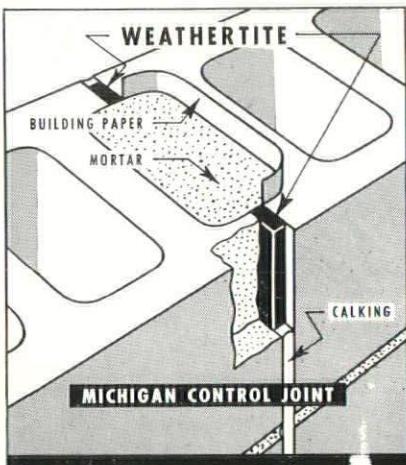
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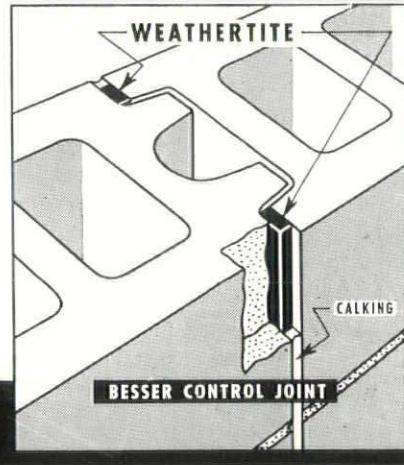
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QUESTION AND ANSWER PERIOD

MR. WRIGHT: Well now, usually when I come in out of the field and I am still working—working hard—there are people in the audience who really want to know something that I could tell them. There are questions that I could answer, and the question and answer period when I was in England was really good. It was the best part of the evening, and I enjoyed it and they did too. They got to heckling me to the point where they got to heckling each other, and the thing would break up almost in a row.

But, you don't get that out of an American audience and I don't know why. You won't fight. You won't come back. Why shouldn't you? I am not going to say things to you that are not very pretty.

There may be another side to this that I don't understand and I am very willing to listen. So now, you go on. Let's hear from the audience. Has anybody got a question?

FROM THE AUDIENCE: Have you ever designed any low cost houses, Mr. Wright?

MR. WRIGHT: I never designed anything else.

FROM THE AUDIENCE: Let me restate the question then: Have you ever designed any homes that would be available, say, to quite a few people, say, within the \$10,000 to \$15,000 bracket?

MR. WRIGHT: Yes, plenty of them.

FROM THE AUDIENCE: You have designed plenty of them?

MR. WRIGHT: But not lately.

FROM THE AUDIENCE: That is very fine, sir, and I know you did. I have seen pictures of the homes you designed quite a few years ago in the \$10,000 to \$15,000 bracket which I imagine now would cost \$30,000 to \$40,000, but I don't know.

MR. WRIGHT: \$30,000 to \$35,000.

FROM THE AUDIENCE: Unfortunately, there aren't too many people in this country who can afford homes like that.

MR. WRIGHT: They should wait. I don't think they should expend themselves in unbecoming ways just because they haven't got the money.

FROM THE AUDIENCE: That is very fine, but a lot of people would like to have them while they are still living. . . : Applause . . .

MR. WRIGHT: I don't see why they should have them while they are still living if they don't deserve them. That is what is the matter with architecture now, largely. People want something they can't afford; they get it, it is unsightly, they live in it, and they are degraded by it.

FROM THE AUDIENCE: For a man that doesn't seem, to my mind, to think very much of businessmen, you seem to think that the only man that deserves that type of home is the successful businessman or the one who has made enough money so he can afford the right type of home.

MR. WRIGHT: On the contrary, sir, such people don't come to me. I don't see the successful people. I am for the upper middle third of American life. I wouldn't build for the rich, and I don't build for the very poor.

FROM THE AUDIENCE: I understand that, sir, but it seems to me that you are talking about success right now in a certain term which I don't feel that you agree with.

MR. WRIGHT: I don't agree with your disagreement with me.

FROM THE AUDIENCE: I didn't think you did, sir, to tell you the truth.

MR. WRIGHT: I think that what you are driving at is all right. I believe we should have ways and means by which young people can get together and get married, whether they deserve to be or not, or whether they have got the wherewithal or not, just because they want to be. But is that a good enough reason?

FROM THE AUDIENCE: To get married? Well, can I ask you a question?

MR. WRIGHT: Yes.

FROM THE AUDIENCE: Why did you become an architect? And, if I may, I'd like to answer the question at the same time.

I believe you became an architect because you wanted to become an architect.

MR. WRIGHT: On the contrary, I had no choice whatsoever.

FROM THE AUDIENCE: That is the same reason a few of us feel that we get married—because we had no choice whatsoever . . . Applause . . .

MR. WRIGHT: That isn't why you get married. You just get married because you want to be married, that is all.

I became an architect because my mother was a teacher and she wanted an architect for a son. Tell me why—I don't know. She felt that she was going to have a son, and so in the room where I was born, around the walls, were nine wood engravings by Timothy Cole of the Cathedrals of England. She sent me down to the kindergarten table when I was six, she saw it at the centennial—it came over here from Germany—and I am one of the white heads, perhaps the only one, that you know that had a kindergarten training. My mother wanted an architect for a son, and my goodness, I never had a thought that I would be anything else.

FROM THE AUDIENCE: It happens that I read your autobiography and I found it very interesting.

MR. WRIGHT: I am glad to hear you say so.

FROM THE AUDIENCE: But, sincerely, getting away from the point—

MR. WRIGHT: What point?

FROM THE AUDIENCE: It may be a dull point, but it is a point, nevertheless. It is the very fact that after all, you are just telling me and telling the rest of the audience that we are a byproduct of our environment. I believe that is what you are telling us.

MR. WRIGHT: No.

FROM THE AUDIENCE: I thought you said that you became an architect—

MR. WRIGHT: Our environment is a dreadful byproduct of ourselves. We got just exactly what we earned and what we deserved.

FROM THE AUDIENCE: I happen to like it, as far as that is concerned.

MR. WRIGHT: You are welcome.

FROM THE AUDIENCE: But I would also like to live in one of your homes.

MR. WRIGHT: You are not entitled to it, I'm afraid, if you like what you are in now.

FROM THE AUDIENCE: I'm in life right now, and I happen to like it. I would like one of your homes; I would appreciate it very much. However, if I can't have it at the present time, I am not going to drop dead over it.

MR. WRIGHT: I don't think you need to. I think you have to makeshift, poor fellow. I'd like to help you but I can't.

FROM THE AUDIENCE: Well, I didn't ask you this question because I wanted you to feel sorry for me, Mr. Wright, because I don't feel sorry for myself. The only thing I wanted to state is that I think everything you say is absolutely wonderful.

MR. WRIGHT: I don't think it is, but still—

FROM THE AUDIENCE: That is a difference of opinion. I happen to think it is.

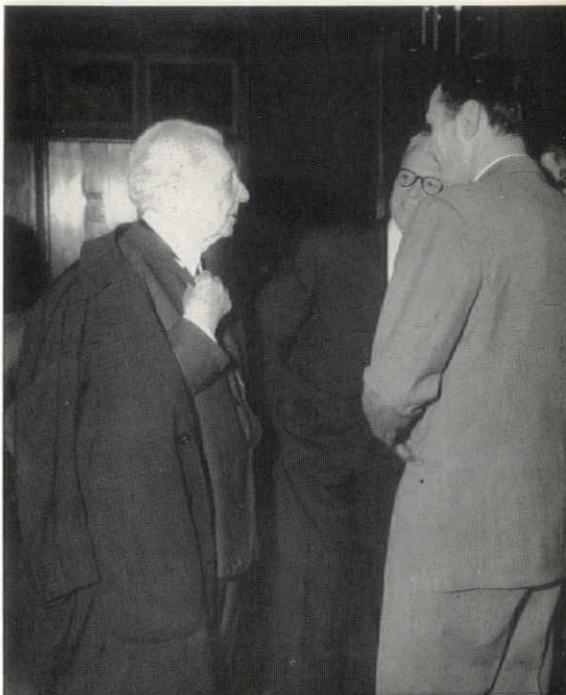
MR. WRIGHT: Good.

FROM THE AUDIENCE: And I'd like to see everybody—not who deserves it, but everybody who feels for it—to be able to take advantage of it.

MR. WRIGHT: I wouldn't.

FROM THE AUDIENCE: That is another difference of opinion.

Frank Lloyd Wright, Dean Wells Bennett of School of Architecture and Design, University of Michigan and Marco Nobili of Wayne University.



MR. WRIGHT: I think you have to earn these things. I don't think you are entitled to a thing just because you want it.

I don't think I was entitled to fame as an architect just because I want it—I had to earn it, and I think we have to earn everything in this life that is worth having.

I think that the people today, young people, get too much for nothing. They expect too much. . . . Applause . . . How many boys come and want me to take them in and educate them as architects, and have a wife and babies, and I have to take the whole damn family in order to get them? They want to be married. Now, how many people that you know want to have their apple and need to eat it, too? Do you know anybody such?

FROM THE AUDIENCE: I know quite a few.

MR. WRIGHT: Maybe you are one of them:

FROM THE AUDIENCE: Maybe I am.

MR. WRIGHT: Anyway, that is a great failing. It has put us where we are. We are all reaching way ahead of what we are entitled to. Most of us are living way beyond our means. I don't mean in just dollars and cents. We are living way beyond our means spiritually. We don't pay our way as we go. We don't want to put that wherewithal on the dotted line, because it costs more than any money can pay for. It costs something in here . . . indicating . . .

FROM THE AUDIENCE: Was Mr. Kaufman in Philadelphia more worthy of the house you built for him than your mother?

MR. WRIGHT: I don't see the connection. This man wants to know if Mr. Kaufman was more worthy of his house than my mother.

FROM THE AUDIENCE: That is what I am asking. Was it because he had the money to buy it?

MR. WRIGHT: Mr. Kaufman's having the money to buy the house was a fortunate incident for both him and me.

FROM THE AUDIENCE: Mr. Wright, may I ask a question? Can you hear me?

MR. WRIGHT: Isn't this a vast place?

FROM THE AUDIENCE: I have the feeling, as you talk, that you were talking to the average man and woman, and you said that a creative person is the person who is going to help us out of all of this.

MR. WRIGHT: Yes, certainly.

FROM THE AUDIENCE: If you are talking to the average man and woman, then, generally, in that field, there are a lot of rules and regulations that are generally given to the artist for the architect to follow. If you are speaking to the average man and woman, they have no rules to follow because they don't, for instance, go to college to study. So, from that I can only gather that there must be something beyond the rules and regulations that is necessary and creative, and I wonder if these rules taught in books are really necessary, or is there something else basic?

MR. WRIGHT: I really didn't understand it. But I think what she is maybe saying is that there is an average person who is in betwixt and between opportunity of all kinds, who has to live—I don't see why—and how is that person going to get this thing that I am talking about, as a creative individual?

FROM THE AUDIENCE: That is right. . . . Applause . . .

MR. WRIGHT: Well, I'll tell you, my dear lady, that if she doesn't get it, there is something the matter with her, not me. You see, this thing comes from the inside; the answer isn't on the outside. It is inside.

FROM THE AUDIENCE: Pardon me, I disagree with that.

MR. WRIGHT: There are many ways of getting this thing, as many as there are individuals on earth. My way wouldn't be your way; your way wouldn't be his or her way. But there is always a way, just as sure as can be.

FROM THE AUDIENCE: Why is it that we are not allowed to build something on property we own and pay taxes upon because it doesn't conform with the neighborhood?

MR. WRIGHT: You mean, my dear lady, that the rules and regulations are all against human beings having the things that they really ought to have or want to have. As an architect, I have found that the code and rules and regulations are all made by people who seem to have put them there to prevent progress, and I think that is the way they work.

Godfrey North Whitehead, one of the really good men Harvard ever had, said that in a democracy codes were only justified if they were fearlessly, continuously revised. It is the hardest thing in God's world to get one of our codes revised. They become laws, and thousands of people are living

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under them. And by way of their enforcement and their sustaining them to keep them in force and effect, you deprive hundreds and thousands of people of their livelihood if you broke the codes.

So, the codes become an incubus. They become monstrosities. They defeat the very purpose for which they were made, because in the first place, they are made by experts.

Now, who is an expert? What is an expert? An expert is a man who stopped thinking. Why? Because he knows. He is finished; he doesn't have to think anymore . . . Applause . . .

So, experts will eventually be the death of the very thing they were intended to preserve, just like the letter of the law.

The moment you begin to interpret the law according to the letter of the law, that law will kill the very thing it was intended to conserve. That is going on all through the country today. The interpretation of the law according to the letter instead of the spirit. It is only the spirit of the law that counts. It is only the spirit of the code that counts.

But we can't elect people to interpret those codes and laws according to their spirit, because we are afraid they will be dishonest, and they probably will be. So, there you have it. What is the answer? I was bringing it up a little while ago. Mediocrity is always dishonest. You may not think that is a true statement, but let's go it the other way around and say dishonesty is always mediocre.

FROM THE AUDIENCE: Mr. Wright, I think you can probably hear me. I am a school teacher in charge of 42 kids.

I saw your church you built in Madison, Wisconsin, the Unitarian Church. It was inspiring enough to me to make me want to join the church, and I never regretted it. I just want to know if you can interpret for me and the rest of the audience what it was in that structure that you conceived that provided the inspiration for not only me, but others who have seen it, to go away with that feeling.

MR. WRIGHT: Well, that is the thing I referred to when I was talking about getting away from the city, out into the country. What do you want to know about it?

FROM THE AUDIENCE: What in that building combines the inspiration which is in your architecture which is not found in these ordinary boxes that you have been talking about? Can you interpret for me what it was in this building, that you have been expressing in bricks and stone and steel, which is not provided in these ordinary monstrosities?

MR. WRIGHT: I must have failed, or he wouldn't be asking this question . . . Laughter . . .

You see, I am a Unitarian myself. I come of a long line of preachers, way back. My people were Unitarians. Now, Unitarian means what it says. The unity of all things is the thrill Unitarians get out of life. Thomas Jefferson was a great Unitarian. Nearly all the founders of our nation were Unitarians.

Every Unitarian believes in that essential principle of oneness — overallness, we would say. Here's a little building for that type and kind of society. Now, what would best express that feeling of oneness, of unity, of an overall sense of things; and at the same time be reverential? In my kindergarten days, I was taught that this meant reverence . . . indicating . . . —an attitude of prayer. It does, instinctively. So I made a little building in that attitude that had an overall shelter for the secular and the religious performances of life. A oneness, the unity of all things, a building that had unity for its purpose—and it was at the same time in an attitude reverential. That was what I had in mind. I don't know if I got it.

FROM THE AUDIENCE: You did.

MR. WRIGHT: If I got it, you probably wouldn't be asking me this question.

FROM THE AUDIENCE: I'm glad that you interpreted it for me. Thank you.

MR. WRIGHT: Thank you.

FROM THE AUDIENCE: Mr. Wright, why is your faith in America increasing?

MR. WRIGHT: My faith in America is increasing and my understanding of America is improving. I know now what my America needs most. I never knew until I was of age. Now I am beginning to find out.

There is nothing the matter with America except America itself. America is juvenile, not grown up. We don't have the adult mind in our country in politics, in business, in architecture, in anything. That doesn't mean that we are done for and we are going to bust and fail. It does mean that we need to wake up to what things are essential.



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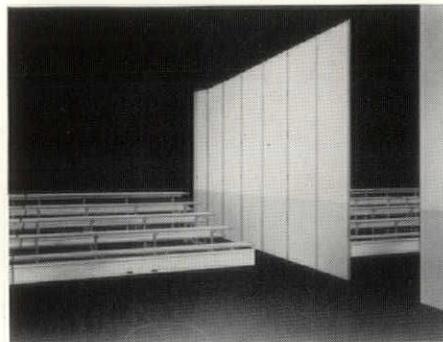
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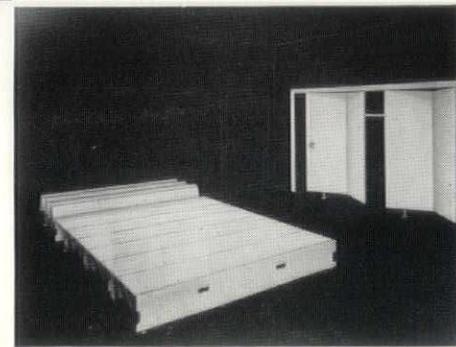
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Now, here we are like a kid with a pistol in his hand, loaded, and he doesn't know it is loaded and he doesn't know what to do with it, and he runs around with it. What for? That is where we are as a people right now. We are just about as intelligent, we are just about as responsible as that boy would be who got hold of a gun he wasn't entitled to and didn't know how to handle.

Now, does that mean that I don't believe in America? It means that I have a very deep concern for America, and that I am trying to understand America—and I think I do. If I don't well, it is just too bad for me.

FROM THE AUDIENCE: Mr. Wright, you said you think you understood America, and you have been very critical: You are probably the outstanding exponent in the field. What is your constructive criticism of America? What do you have to offer to these people who are willing to invest \$15,000, who have only \$15,000 to invest, and who believe in you and need you? You can't let it go by just saying that Mr. Kaufman had the money.

How about telling us what you would do for those of us who are only within that \$15,000 bracket and no more, at today's valuation? What can you give us that we need?

MR. WRIGHT: He is pleading with me for a \$15,000 house . . . Laughter . . . Let me say this: I have given it to him and he doesn't know it. I have given it to him in what I call the Usonian Automatic, where the union has been eliminated; where masonry at \$29.00 a day is out; where there are no plasterers at the same rate; where there are no carpenters at all. It is a block house.

I did it for the GI's. The GI can go in his back road—he's got sand there—get himself some steel rods and cement, make the blocks, and put the blocks together. You can see two of those houses standing up in Phoenix now. One is a very expensive one that cost \$25,000. It would have cost \$75,000.

I have done that thing. Don't you know it? You can build your own house! You can go to that plan—we call it the Usonian plan—and you can buy the cement, the steel and the sand somewhere; and build your own house.

Now, what is the consequence? I had to devise electrical lighting for that house that could go into it ready-made. Where the owner could turn up a connection and that would be all, because the union wouldn't work on it. Then I had to design a bathroom for the house that made only three connections. The bowl was over the foot of the tub, and the closet right beside it. It was all one fixture, and all you had to do was connect three connections in order to make it. The union couldn't stop me. I expect to be shot from ambush one of these days just for that. And you don't know about it! Well, is that my fault?

FROM THE AUDIENCE: Where can you find out more about it, Mr. Wright?

MR. WRIGHT: There has been a lot printed about it in the Christian Science Monitor, and let me see, the Milwaukee Journal, and half a dozen other papers around the country. Where have you been all this time?

FROM THE AUDIENCE: Send a reprint to Lillian Jackson Braun, and we will get it.

MR. WRIGHT: I started this back in 1921—this system of construction. We called it the textile block system, and it is earthquakeproof. It will stay there hundreds of years. It is a masonry house—fireproof and verminproof.

I am a salesman now. I didn't come down here to sell anything. I am surprised, I supposed everybody knew about it and was just too lazy to go to work at it.

Well, I think that is enough.

. . . Applause . . .

nebraska

LEO A. DALY, president of an architects and engineers firm bearing his name, has been elected a member of the board of the United States National Bank of Omaha, Neb. A former director of the American Institute of Architects, Daly was graduated from Catholic University in Washington in 1939. The company he heads designed and recently completed House of Philosophy for the Missouri Province of the Society of Jesus and now is designing the Pope Pius XII Memorial Library for St. Louis University.

new york

The Westchester Chapter of the American Institute of Architects paid honor to the memory of one of its former members, CHARLES A. DEWEY, at the Fifth Annual Charles A. Dewey Scholarship Dinner Dance on Friday evening, May 7th. The affair, attended by more than 500 members and guests, was held at the Glen Island Casino in New Rochelle. Three scholarships were awarded to high school seniors entering architectural schools next year.

oregon

PIETRO BELLUSCHI, ex-Portland architect, was one of the three Americans among 22 new extraordinary members elected to the Royal Danish Academy on the occasion of its 200th anniversary. The anniversary of the academy was celebrated in Copenhagen March 31 in the presence of King Frederik and Queen Ingrid. Belluschi now heads the school of architecture and planning at Massachusetts Institute of Technology. Portland monuments to his work include the Equitable building, The Oregonian building, Portland Art museum and St. Thomas More chapel.



A.I.A. President Ditchy presents scroll to German Ambassador in Washington, D.C.

A token of friendship and appreciation in the form of an engrossed scroll was presented to Ambassador Heinz L. Krekeler of the Federal Republic of Germany, by The American Institute of Architects. At a ceremony held May 26 at the Octagon House in Washington, AIA President Clair W. Ditchy of Detroit expressed the gratitude of the Institute on behalf of a group of American architects who visited Germany last summer. In making the presentation, President Ditchy said:

"Last year the Federal Republic of Germany entertained a group of American architects on a trip through their country, a trip which had for its purposes the acquainting of our representatives with the present status of architecture there, and the providing of an opportunity for the exchange of professional ideas and for mutual stimulation in architectural matters."

"Above all, it was a gesture of good will and friendship between two great peoples who share common beliefs and ideals. We have watched with amazement and admiration the rapid recovery of West Germany from its great tragedy to a challenging position in the world's economy. We glory with them in this great accomplishment."

"Today, Mr. Ambassador, we have requested your presence here to accept for your Government, from The American Institute of Architects, a token of our friendship and appreciation. It records not only our grateful sentiments but is tangible evidence of our mutual understanding and sympathies. To you, we entrust this scroll, Mr. Ambassador, with the warm hope that occasions such as this may multiply, that the aims and ideals of free people may strengthen and increase, and that the cause of a just and lasting peace among the peoples of the world may flourish."

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June '54 monthly bulletin

A Personal Message from Leo M. Bauer

To all Members of the Profession in Michigan:

This is written as a direct appeal to Members of all Chapters, all Practitioners, all Registrants, and to all Members of the Michigan Society of Architects.

You have not responded to our letter of March 19th as we had hoped for, with the result that the Public Relations Special Fund as of May 26th, 1954, is only \$4,483.50, far short of our goal of \$14,000.00. I think it pertinent to inform each of you of the immediate situation.

The script for the motion picture is complete and awaits only formal approval by the Board. Actual photography of the scenario will begin on June 12th next at Ann Arbor, and will continue through next autumn, with completion of the production scheduled for January 1st, next. Of the sum above mentioned, \$2,000.00 has already been appropriated, and payments to the producer must be made periodically through the process of the photography.

You have been informed heretofore that the cost of the motion picture will be \$6,000.00, and an additional \$8,000.00 is necessary to complete the full programme.

With gratitude we acknowledge contributions to this Special Fund from the following:

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I know that it is your desire that your name, that of your partnership or firm, be included in the above list as proof of the fact that you fully support our policies. It will confirm to you that the Michigan Society of Architects is the most alert organization in America in its endeavor to assist every member of the profession, and not just a few.

May I suggest that your contribution be based on amounts of \$500.00 for corporations, \$300.00 for associateships, \$100.00 for individual practitioners, with a minimum of \$25.00 from any individual member of the Society.

The Board cannot retreat from its programme or policy. Commitments have been made, and payments must follow on due dates. Let it not be said that you have shirked your responsibility; mail your remittance at once to the Society at 120 Madison Avenue, Detroit 26, Michigan.

Leo M. Bauer, Chairman

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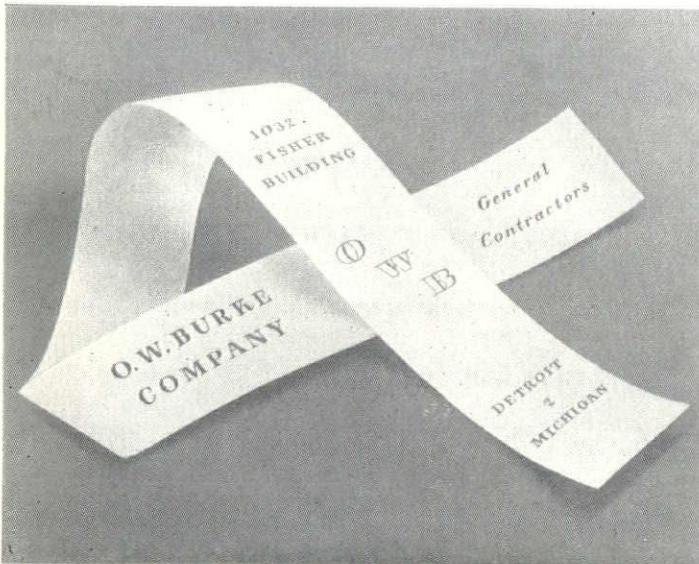
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western michigan chapter

Hugh Brenneman, public relations counsel for the State Bar Ass'n., addressed the Western Michigan Chapter at its May meeting. On Monday, May 17th, the group met at Archie Tarpoff's restaurant in Lansing for a get-together at 6:30 p.m., dinner at 7:00, followed by the meeting and Brenneman's talk.

The subject of his talk was "Related Professional Problems;" he brought out the problem of publicity for architects and why the profession finds it difficult to secure newspaper space. He maintains that newspapers are a business, money-making enterprises and as the architects are prohibited from newspaper advertising, the papers are obliged to serve their advertisers first. President Vander Laan urged all members and their wives to attend the Annual June outing at Lake Macatawa on June 19th and issued an invitation to the Detroit and Saginaw Valley members and wives to join in this resort fun-day. He told of the Producers' Council plans to make the day a gala one and the producers' efforts to make the table-top displays interesting and of special architect concern. Elmer Blank as Chairman of the Day arranged the program, with an assist from Phil Haughey.

The Annual Western Michigan Chapter's June Outing—Joint Meeting with the Michigan Chapter of Producers Council and the Western Chapter of A.I.A.

Date: Saturday, June 19, 1954.

Place: Hotel Macatawa, Lake Macatawa, Holland, Michigan.

Program:

Western Chapter A.I.A. Business Meeting and registration.....	10:30 A.M.
Luncheon	12:00
Activities:	
Horseshoe	1:30 P.M.
Shuffel Board	to
Sail Boating	4:00 P.M.
Motor Boating	
Swimming	
Etc.	
Producers Council Table Top Showing	5:00 P.M.
Cocktails	5:30 P.M.
Banquet and Speaker	6:30 P.M.
Entertainment	9:30 P.M.

Hotel rates will be the same this year as last, namely \$11.00 per day, per person American Plan. The lunch and banquet is included in this rate for those who stay at the Hotel. For those who attend for the day only, the lunch and banquet charge will be \$8.00, per person, children half price.

The speaker will be Professor Charles E. Irvin of Michigan State College. His subject is "Button, Button, Who's Got The Button."

Door prizes at the banquet courtesy of the Producers Council and local Merchants.

The Western Michigan Chapter extends a cordial invitation to the Detroit and Saginaw Valley Chapter to attend.



Architects' Booth at Lansing Home Show.

Booth was donated to the Architects by the Lansing Home Association and the Lansing Junior Chamber of Commerce. Background was donated by the Capitol City Wrecking Co.; furniture and lamps were donated by the Liebermann Trunk Co.

Lansing Architectural firms participating in this booth were: Clark R. Ackley, Lee Black & Kenneth C. Black, Karl Krauss, Jr., Laitala & Nuechterlein, Manson & Carver, O. J. Munson, Associates, Charles V. Opdyke, Simpson & Hartwick, Warren S. Holmes Co.

The Show was held March 13th to March

21st, inclusive; the booth was open and manned by the architects for a total of 60 hours. The cost of the booth to each firm was \$8.80, a small investment for a very generous return. 15,000 people went through the Home Show and the booth was crowded at all times. Literature was passed out to all interested persons, a ditto sheet entitled "Eight Reasons for Hiring an Architect." Several of the Architects report having benefited directly from the interest in the Show.

Although the Show was primarily a Home Show, its impact was demonstrated by the hundreds of compliments given to the displays and by the hundreds of inquiries about architectural services.

LINN SMITH, A.I.A., president of the Michigan Society of Architects, and his wife, have made arrangements to attend the annual Western Michigan Chapter's June Outing held at the Hotel Macatawa, Saturday, June 19th. The Producers' Council, Michigan Chapter, will present a table top display to the architects and host a cocktail hour and banquet in the evening. During the day the group will enjoy fine sailing, swimming, and loafing at this famous Lake Michigan resort.

The first rough and complete draft of the Michigan Society of Architects' sponsored colored film tentatively titled "The Least Known Profession" has been completed; Phillip Haughey, A.I.A., chairman of the Publicity Committee of the Society states that actual shooting of the film will begin this June. Jack Pickering of the Detroit Times authored the script in cooperation with Hugh Brenneman of Lansing. Doane Productions of Lansing will do the actual filming of the movie. The film tells the story of the profession of architecture through the ages and the vital part the architect plays in the community and in the life of the individual. The film will be available to schools, clubs, service organizations, and for TV presentation after its initial showing at the MSA convention next March.

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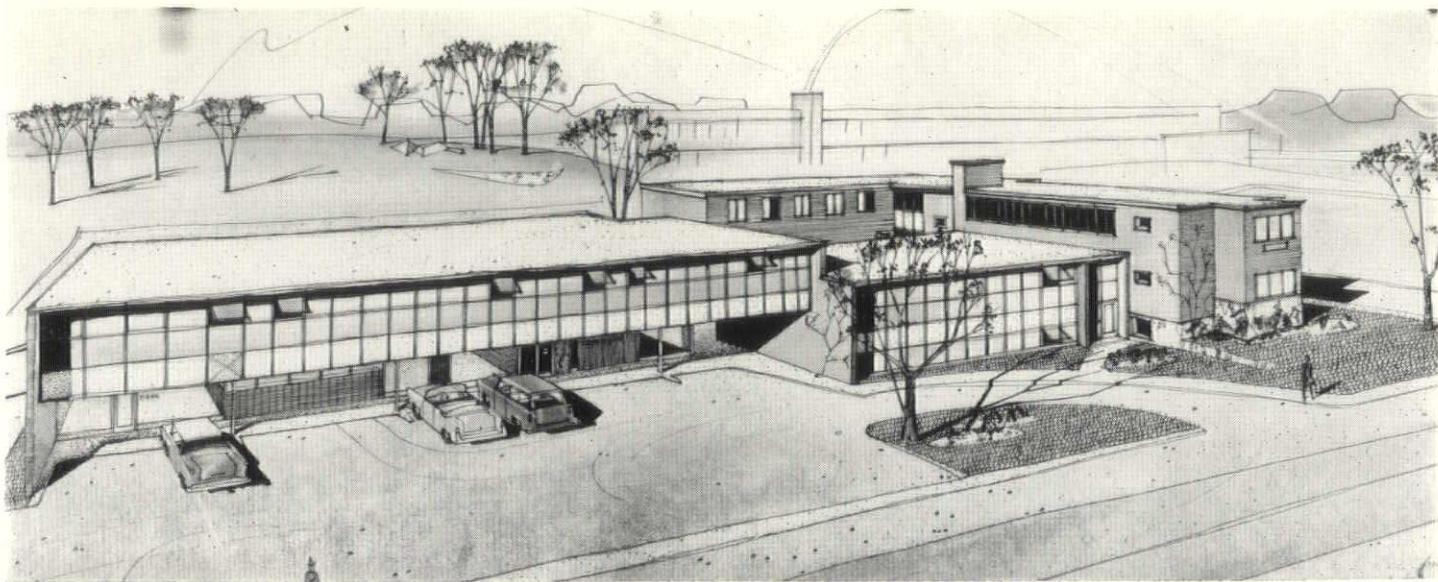
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Swanson Associates celebrates 30th Anniversary with plans for new addition to their Bloomfield Hill's office



**J. Robert F. Swanson
A.I.A.**

The first architectural office to locate in the Detroit suburbs to take advantage of the expanding growth of the Detroit metropolitan region is now celebrating its thirtieth anniversary. This firm's activities during these years have involved them in many of the major projects of the area. Many years ago Swanson Associates purchased the old Circle School in Bloomfield Center, and, with a substantial addition to the building, set up their permanent offices in Bloomfield Hills. At present they are completing plans for extensive additions to the buildings as their increased operations require more facilities.

In 1924, Henry S. Booth and J. Robert F. Swanson, A.I.A., established the architectural office at Cranbrook in Bloomfield Hills, and the next year they persuaded the late Eliel Saarinen who was then at the University of Michigan, to come to Cranbrook. Mr. Swanson later opened his individual office and associated with Mr. Saarinen on numerous projects outside of Cranbrook, covering architectural work, city planning, and industrial designing for several of the leading universities, colleges, churches, manufacturers, and other institutions. During this association as well as since that time many prizes and awards have been won in national competitions for architectural and planning work. The present firm is doing hospitals for the State and the University of Michigan and a considerable volume of primary and secondary schools, office buildings, banks, and churches in the surrounding area.

Mr. Swanson was instrumental in forming the Oakland County Planning Commission and has continued as chairman for several years. Through this planning he has been one of the instigators of the present trend for city firms re-locating in the suburbs. MacManus, John, and Adams, Inc., leading advertising firm, was one of the first to recognize the advantages of working out of the city, and they moved into their Swanson-designed building at Woodward and West Long Lake Road, Bloomfield Hills (next door to the Swanson Associates Building) about eighteen months ago.

Pipsan Saarinen Swanson, A.I.D., daughter of the late Mr. Saarinen, has joined her talents with her husband's in the industrial design field, but they are equally well known for their separate accomplishments. Mrs. Swanson is particularly active in furniture, textile, and glassware designs and has won several prizes, the most recent of which was first prize for exceptional fabrics in the ninth annual Michigan Artists-Craftsmen Exhibit. A pioneer in bringing color into educational and other institutional buildings, Mrs. Swanson introduced the use of pronounced and varied colors in the schools of this area when she was color consultant for the Truscon Paint Laboratories in 1933. The enthusiasm with which the idea was received is apparent today in nearly all educational buildings and many other public buildings as well. As color consultant for Swanson Associates, she collaborates on the interior design and supervises the interior furnishings.

Robert Saarinen Swanson, A.I.A., Associate, Mr. and Mrs. Swanson's son, is now associated with the firm in the design department.

Harold Broock, A.I.A. Associate, one of the outstanding contractors in the area for many years, came with the firm in 1950 as general manager. John W. Jickling, A.I.A., is head of the design department; William M. Yeager, A.I.A. Associate, chief draftsman; Clarence L. Walters, A.I.A., in charge of supervision; Walter J. Matthes, head of the specifications department; John C. Palms, P.E., also an associate, in charge of the structural engineering department;

Douglas Owen, head of the mechanical department; Lawrence W. Saltz, electrical engineer and consultant, who maintains an office in the building, completes the group in charge of the operations for Swanson Associates.

The Swanson's home on Lone Pine Road, built in 1926, is one of the show places in Bloomfield Hills and today it is a fitting background for furnishings of their own design. During World War II Mr. Swanson served as Disaster Chairman for the Red Cross and was consultant to the Bloomfield Hills City Plan Commission for several years. He has been a Director of the Birmingham National Bank since 1947, and is an active Rotarian, a member of the Michigan Society of Architects, Engineering Society of Detroit, Bloomfield Hills Country Club, and the Oakland Hunt Club.

JOHN K. CROSS, A.I.A., Chairman of the 1953 Committee on Relations with Construction Industry, announces that copies of the amendments to Insurance Articles of the general conditions of the contract for the construction of buildings in this state have been sent to all the major architect firms in Detroit and Michigan. These articles explain the change in responsibilities and liability for injury to persons and property damage during building construction. The committee was assisted in the preparation of these documents by M. Robert Olp, Vice-President, Marsh & McLennan, National Insurance Brokers, of Detroit. The committee believes that these documents will be of great value to the architects and that they can use them as an instrument of service to the client.

LINN SMITH, A.I.A., president of the Michigan Society of Architects, announces that due to an insufficient number of applications from the membership, the Society sponsored Group Life Insurance program, has been discontinued. The underwriting insurance company required, in accordance with State Law, that at least 250 members of the Society sign up for the Group Insurance; after many months of effort to secure this many, the applicants numbered only 110. These applicants will receive their refunds shortly.

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architects' bowling league

The Bowling Team from the H. E. Beyster Co., Architects and Engineers, won the Detroit Architectural Bowling League Trophy which was presented at the 32nd Anniversary of the League, Friday, May 7th. The occasion was marked by a banquet held at the Detroit Turners on E. Jefferson. A handsome trophy was donated by the Detroit Brick and Block Co. in association with Chem-Brick.

Some architects in attendance. Left to right: Ralph R. Calder, George F. Diehl, George W. Schulz, Frederick M. Harley, Ray C. Perkins, Leo I. Perry and Werner Guenther.

Lower left: Chairman James M. Simons congratulates Tony Lindemann while C. Henry Haberkorn III holds trophy.

Below: Scene at banquet.

photos by state photographic



saginaw valley chapter

Alden Dow, A.I.A., of Midland invited the Saginaw Valley Chapter to his home on Wednesday, June 2nd, for its June meeting; prior to the nine o'clock meeting, his guests enjoyed the warm Dow hospitality.

Frederick Wigen as president called the meeting to order. Sec'y Klein read the minutes of the March meeting held at Frankenmuth. James Spence and Robert Frantz were selected as delegates from this Chapter to the National Convention in Boston, June 15-19th. Wigen reported on the MSA movie and told of the need for subscriptions to the Public Relations Fund.

Discussion of the May issue of the Bulletin, the Saginaw Valley number, followed; special commendation was accorded the four associate members responsible for the Valley issue. They are: Harvey "Clee" Allison, Alden Dow's office, for compilation and design of material, Robert S. Gazall, of Mackenzie, Klein, & Knuth, Flint, for format, William Prine, of Frederick Wigen's

office, Saginaw, for cover design, and Don Humphrey of Paul Brysselbou's office, Bay City, for layout. President Wigen appointed this same group to start work on next year's Valley issue with the instructions that they contact any other associates for extra cooperation in planning the Valley issue for next May.

Announcement was made of the Fall meeting of the Chapter in conjunction with the Board of Directors of the MSA. Final date for this meeting will be announced. The meeting adjourned at 10:45 p.m.

Don Kimball, A.I.A., of Saginaw, is moving to Santa Barbara, Calif. He specialized in residences, commercial and industrial buildings in the Saginaw Valley area. Kimball was born in Saginaw and has lived here all his life. Kimball was a director of the Michigan Society of Architects representing the newly-formed Saginaw Valley chapter in 1945; he also served as chairman of the Society's membership committee.

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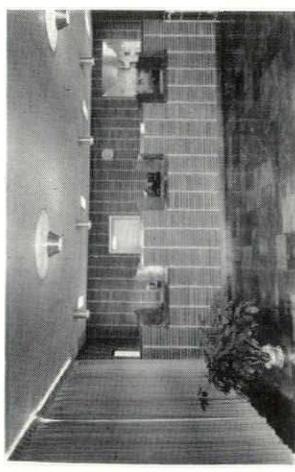
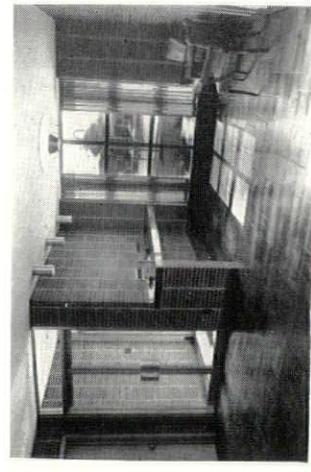
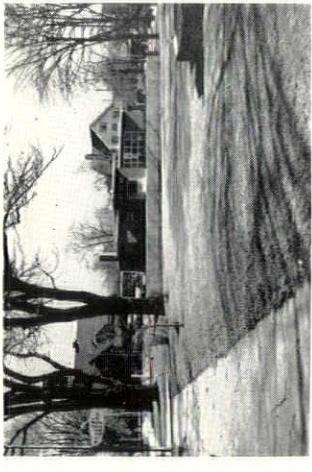
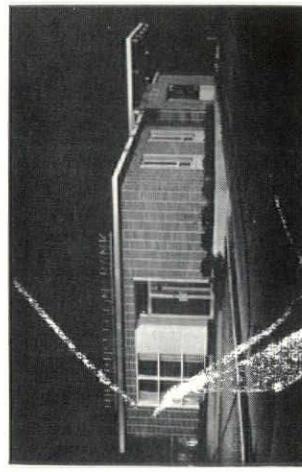
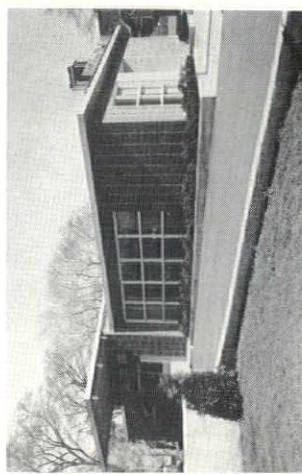
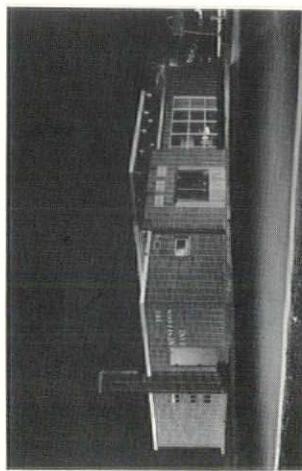
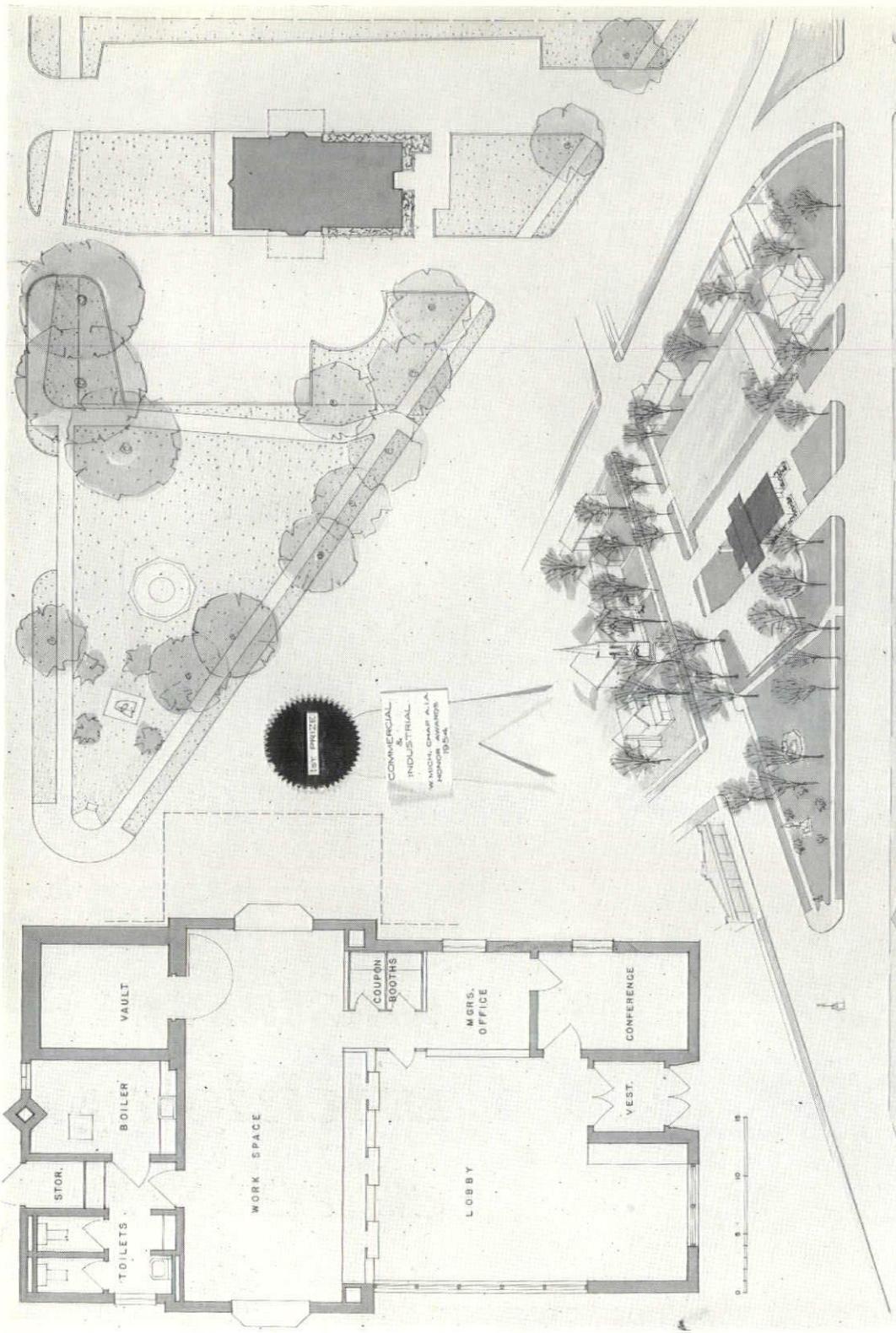


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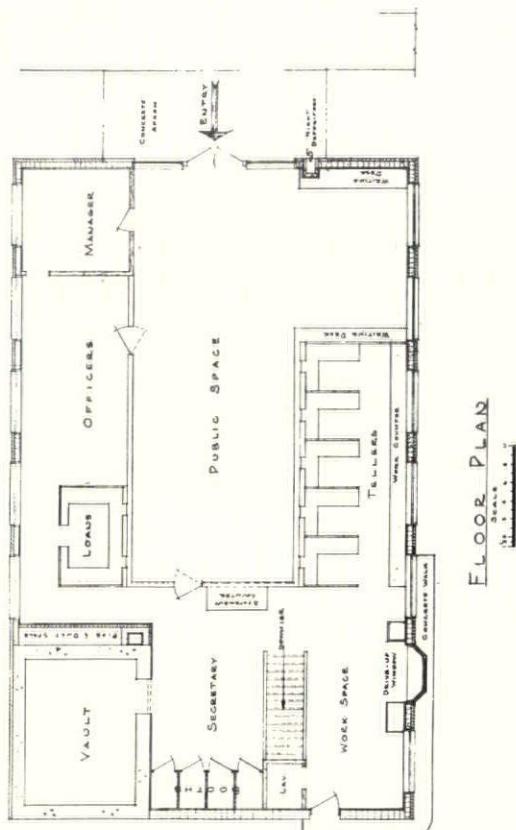
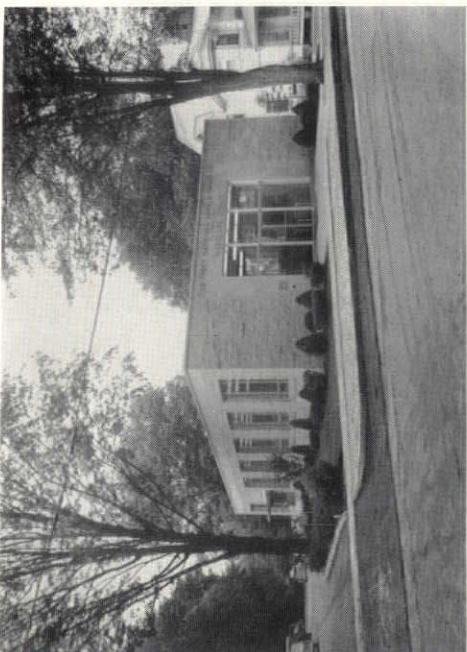
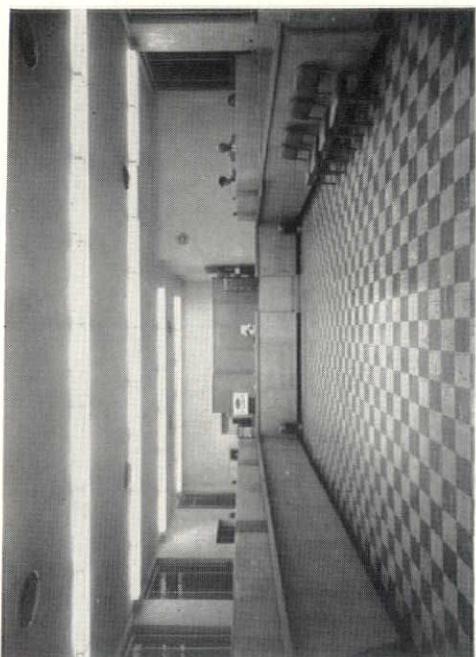
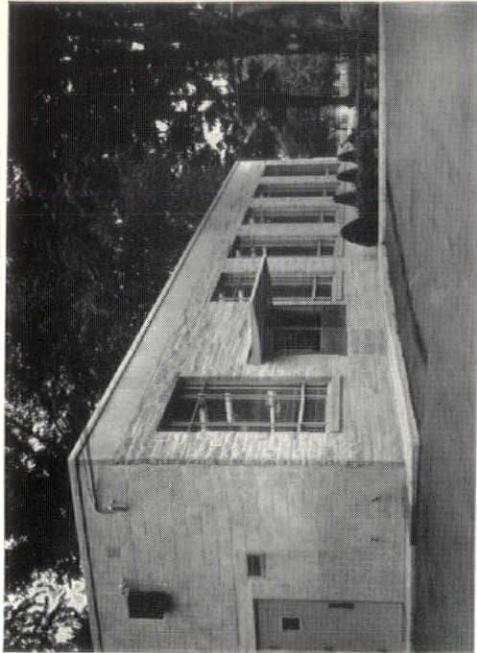
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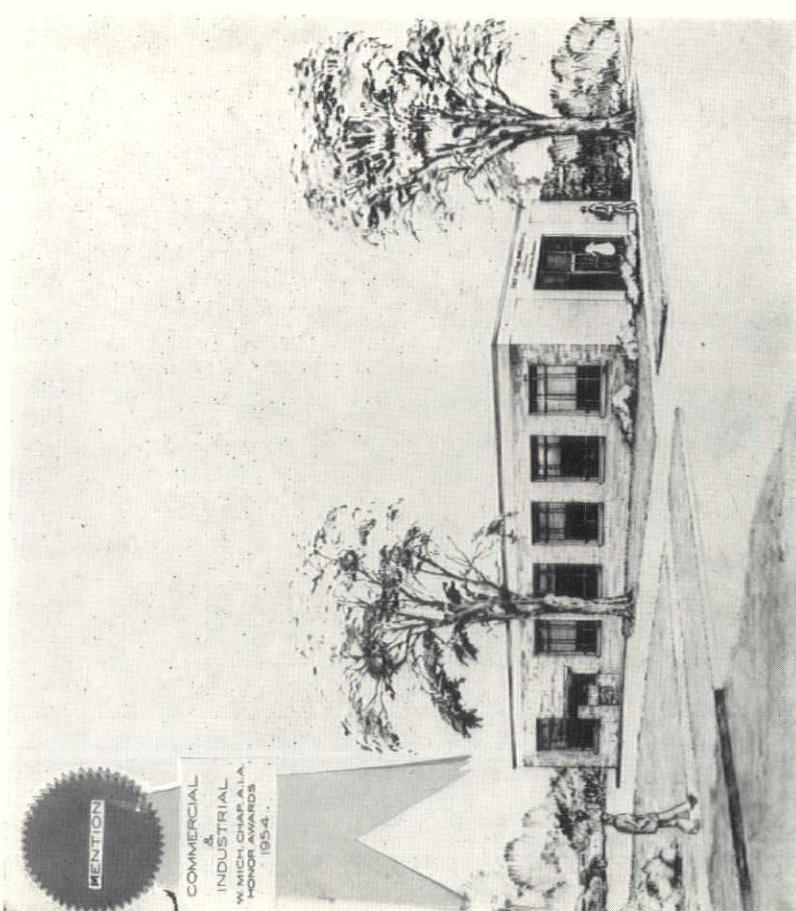
MUSKEGON DRIVE-IN BANK, MUSKEGON, MICHIGAN

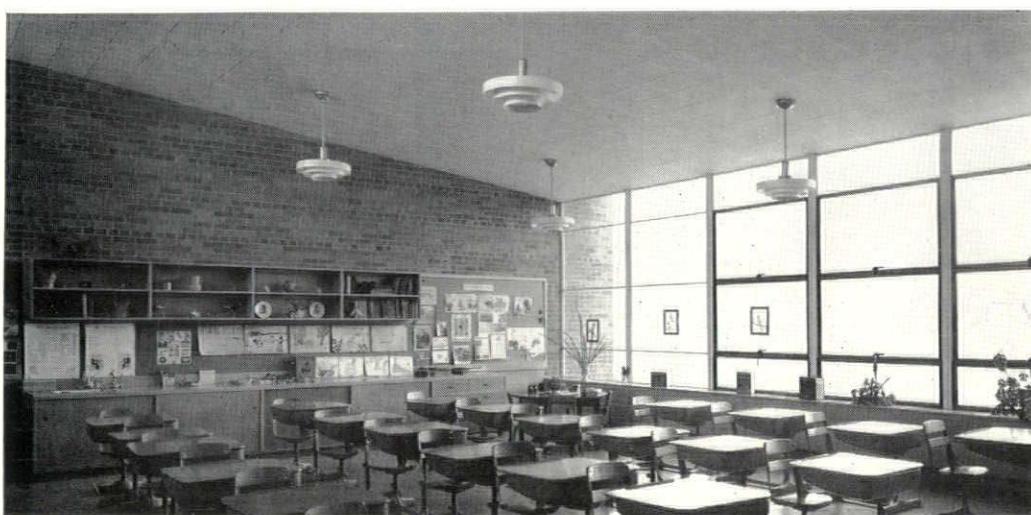
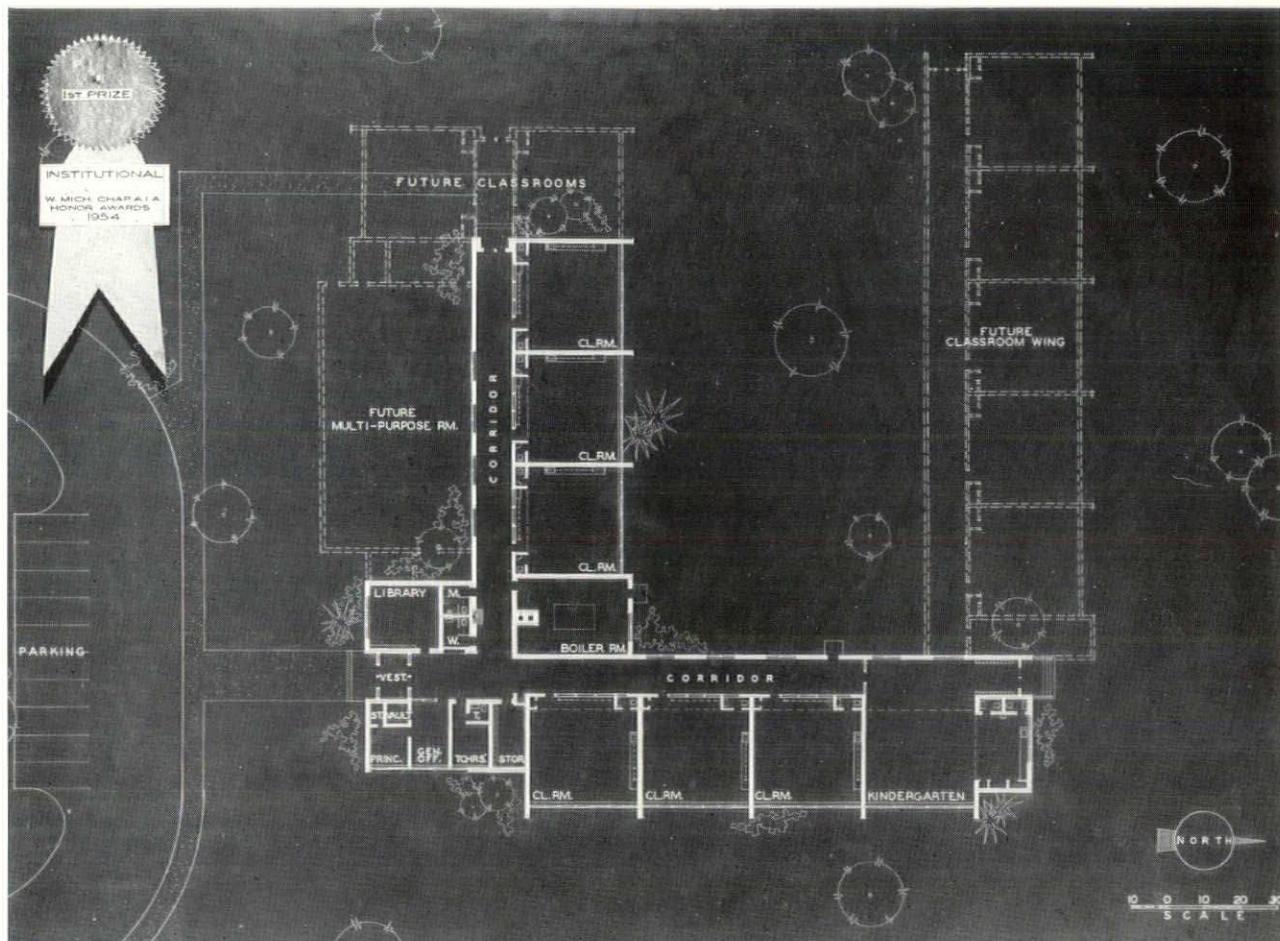
EDWIN E. VALENTINE, ARCHITECT, MUSKEGON, MICHIGAN



VICKSBURG, MICHIGAN BRANCH
FIRST NATIONAL BANK & TRUST CO.

WILLIAM A. STONE, ARCHITECT
KALAMAZOO, MICHIGAN





COVELL ELEMENTARY SCHOOL
BOARD OF EDUCATION -- WALKER DISTRICT NO. 4
KENT COUNTY, MICHIGAN

GRADES KINDERGARTEN-SIX
CAPACITY 220 CHILDREN
COST \$1,881,860.00
AREA 12,978 SQUARE FEET
CUBIC CONTENT 181,692 CUBIC FEET

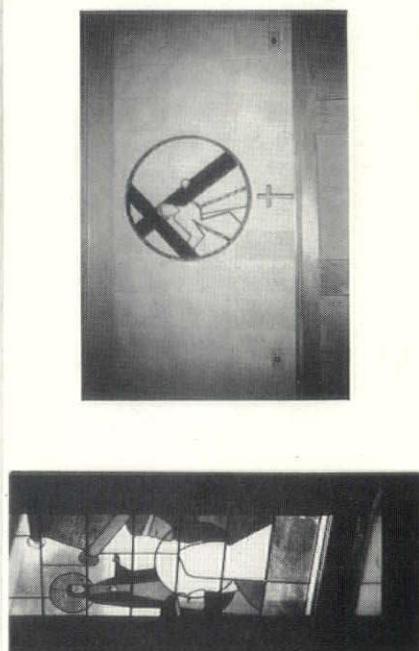
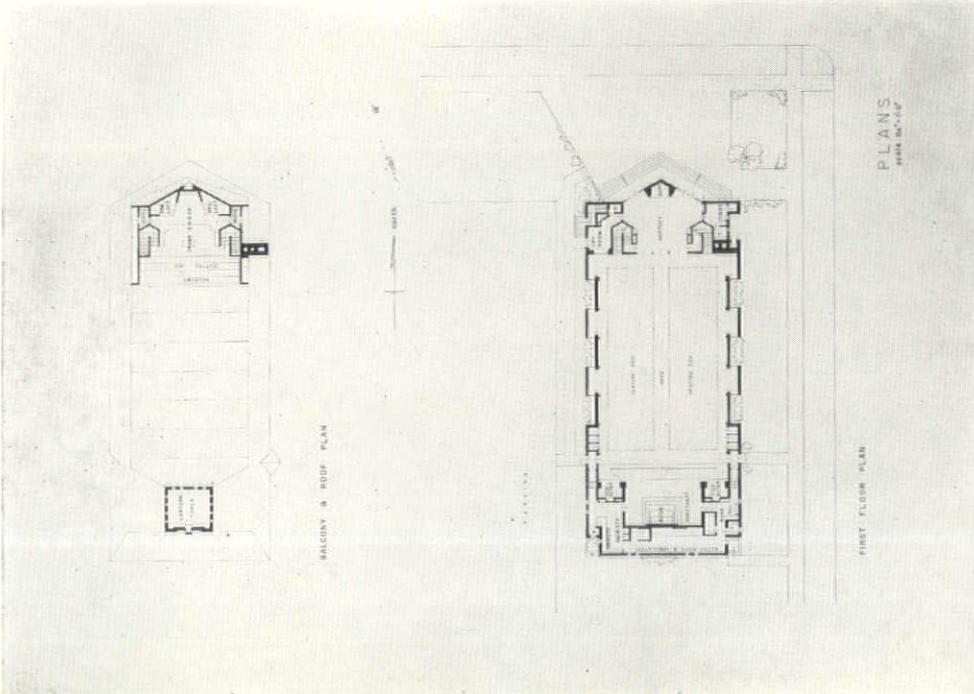
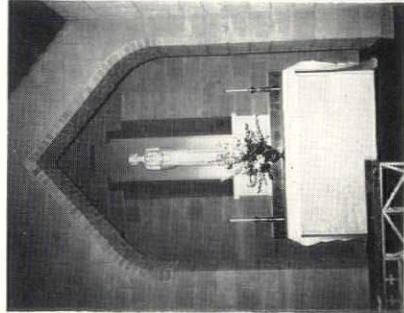
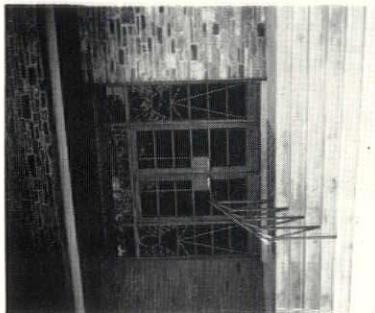
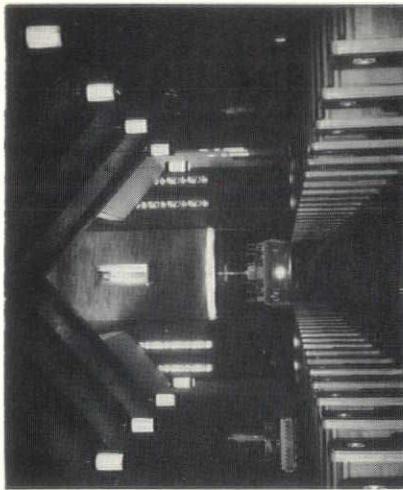
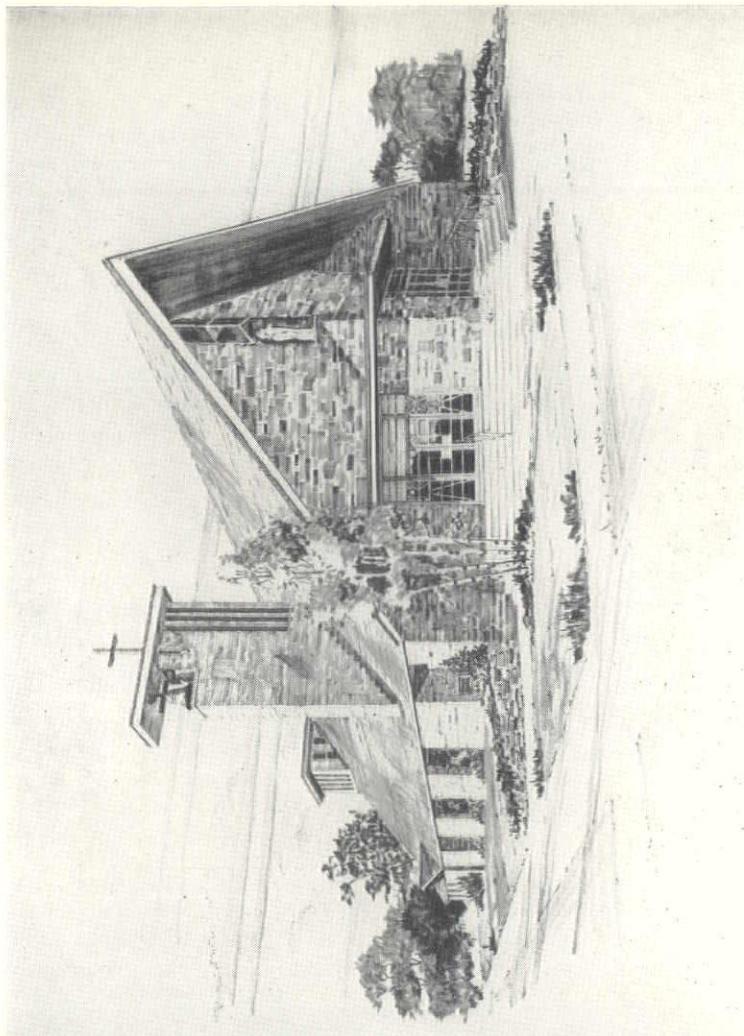
PROGRAM

Six classrooms and kindergarten plus library workroom, administrative office, teachers' room, boiler and storage rooms are contained in the original building on a raised subgrade. This building is expected to be considerably enlarged in near future with the addition of a new classroom wing and a new multi-purpose room with adjacent kitchen facilities. The classrooms and kindergarten are of the self-contained type, each having its own toilet, wardrobe facilities, teacher's closet, counter with work sink and drinking fountain, and storage.

All classrooms have bi-lateral lighting provided by the use of a glass block clerestory. Glazed partitions between classrooms and the single-loaded corridors provide supplementary light and impart a sense of spaciousness. Directional glass block with vision strip is used for classrooms with east exposure; clear glass sash for the north exposure. The structure is of masonry bearing steel joist construction with gypsum roof. A warm and informal atmosphere for student learning is provided by the interior wall finishes of wood and face brick.

COVELL ELEMENTARY SCHOOL, WALKER TOWNSHIP, MICHIGAN

EBERLE M. SMITH ASSOC., INC., ARCHITECTS & ENGINEERS, DETROIT, MICHIGAN
O'BRYON & KNAPP, SUPERVISING ARCHITECTS, GRAND RAPIDS, MICHIGAN

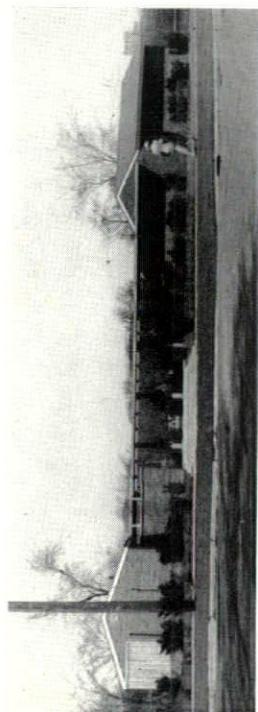
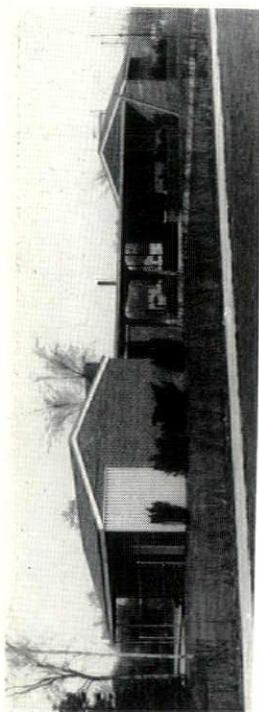
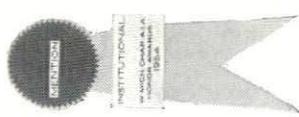
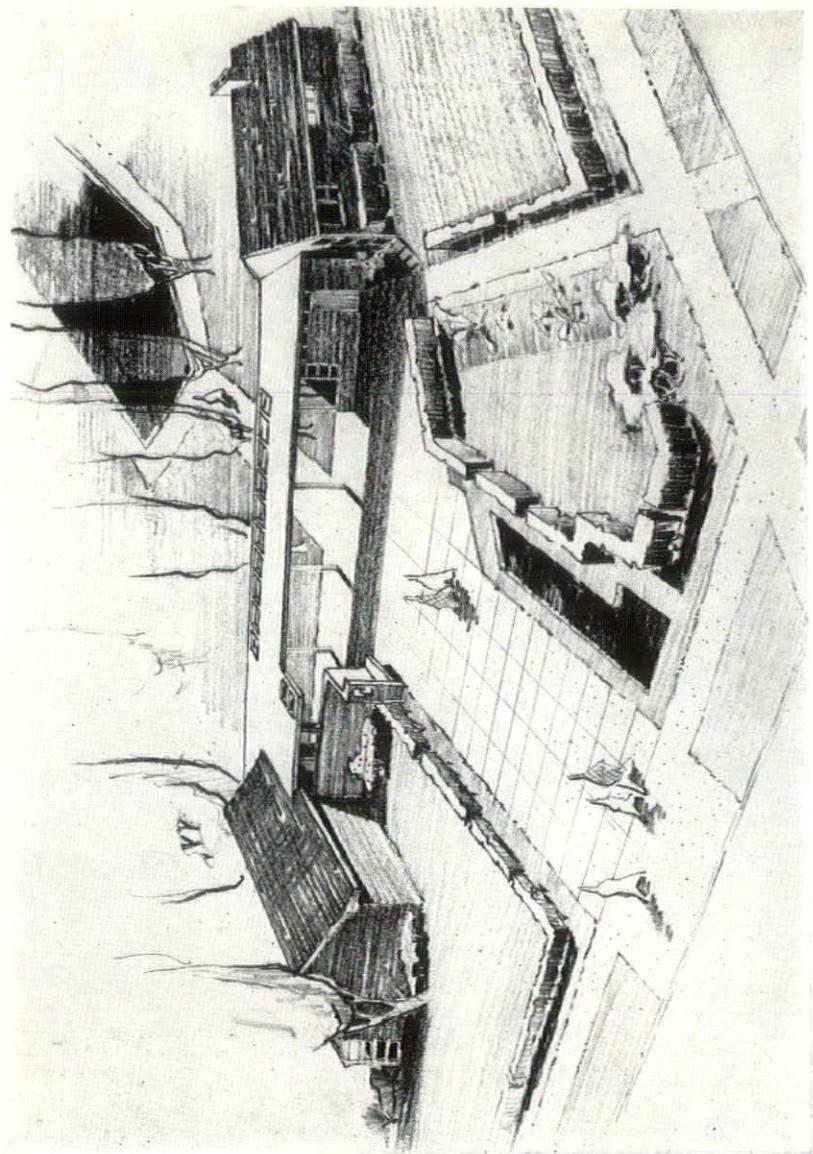
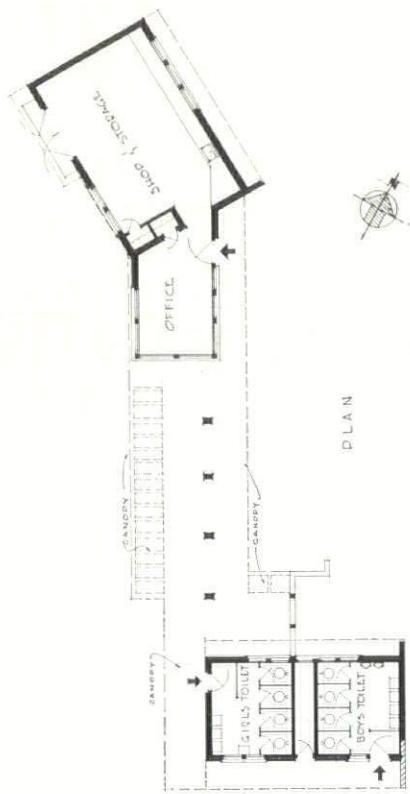


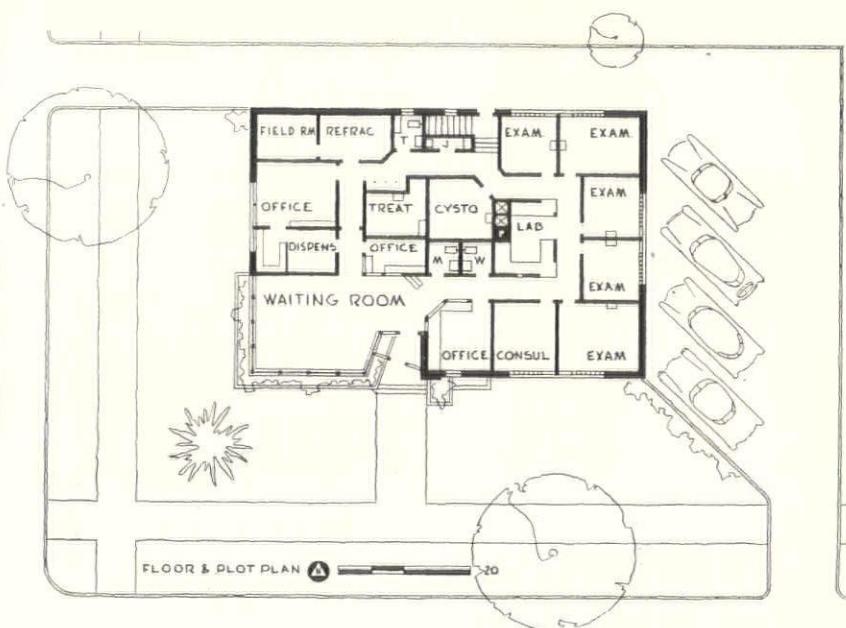
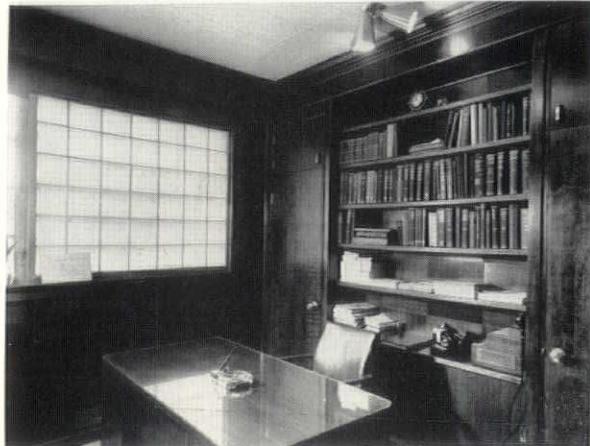
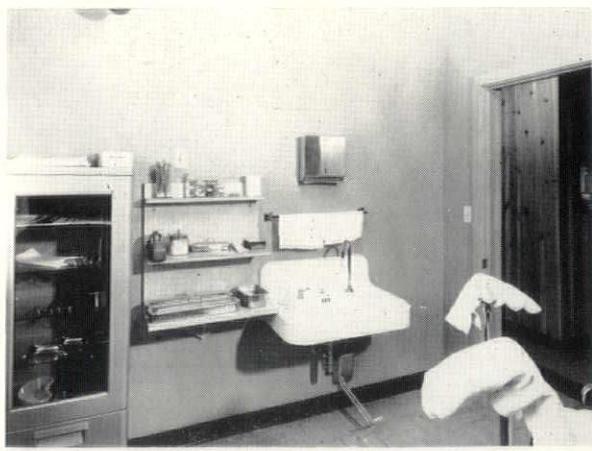
IMMACULATE CONCEPTION CHURCH, TRAVERSE CITY, MICHIGAN

HARFORD FIELD, ARCHITECT, TRAVERSE CITY, MICHIGAN

RANDALL WAGNER, ARCHITECT, KALAMAZOO, MICHIGAN

RECREATIONAL FIELD HOUSE, KALAMAZOO, MICHIGAN



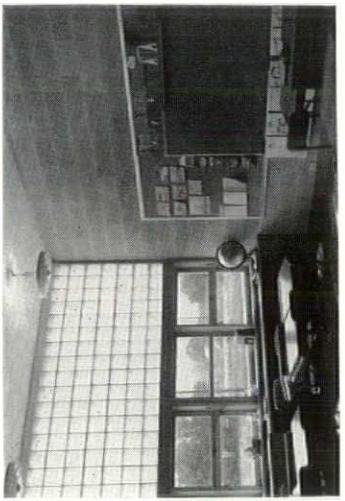
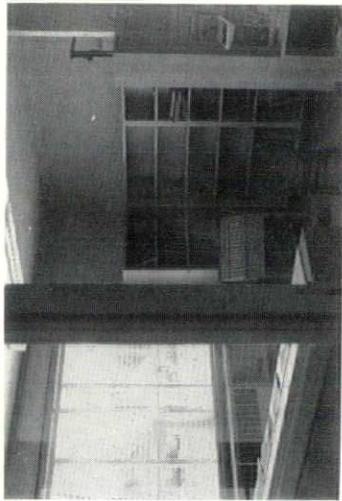


AN URBAN HEALTH CENTER OF 3,100 SQ.FT. COSTING \$57,000. CONSTRUCTION PARTICULARS ARE:- CONCRETE BLOCK FOUNDATION, CONCRETE PLANK & REINFORCED SLAB FLOOR, WOOD FRAME ROOF, WOOD FRAME WALLS WITH BRICK & MARBLE VENEER, STEEL SASH & GLASS BLOCK FENESTRATION, COMPLETE AIR CONDITIONING.



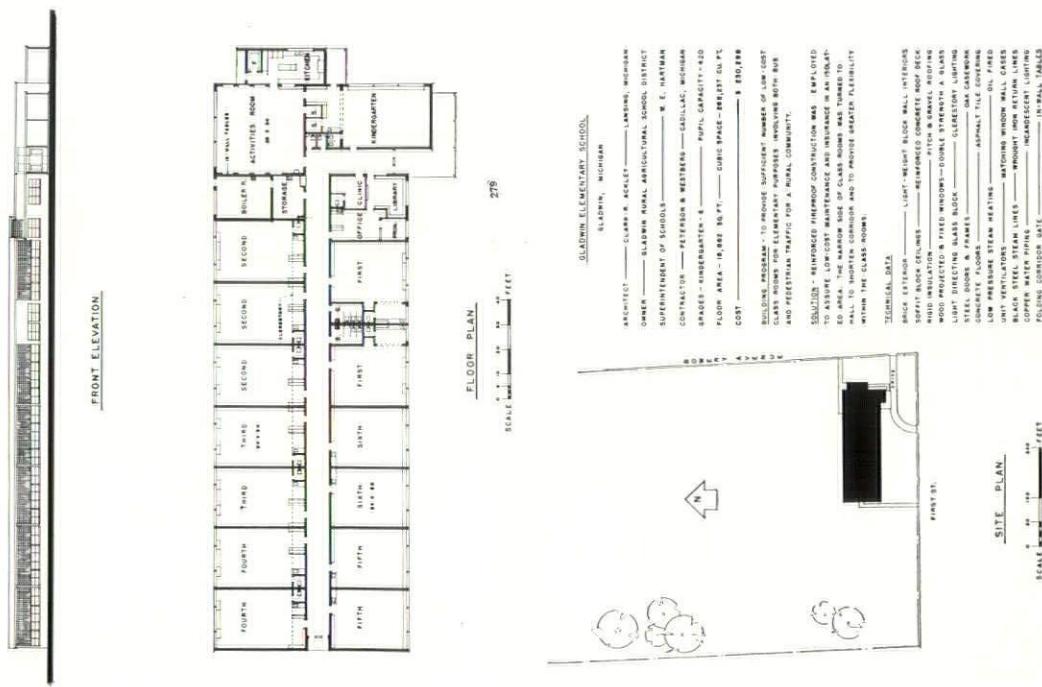
MEDICAL BUILDING
LANSING, MICHIGAN

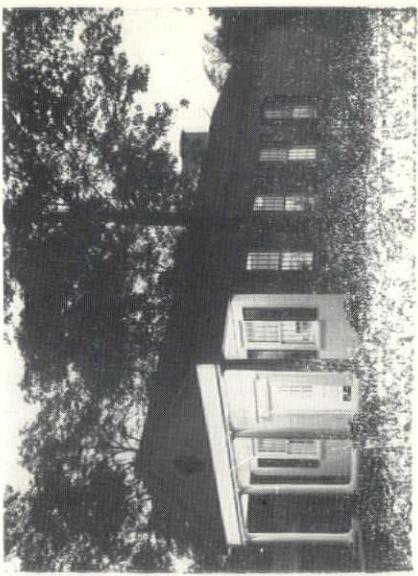
MANSON & CARVER
ARCHITECTS
LANSING, MICHIGAN



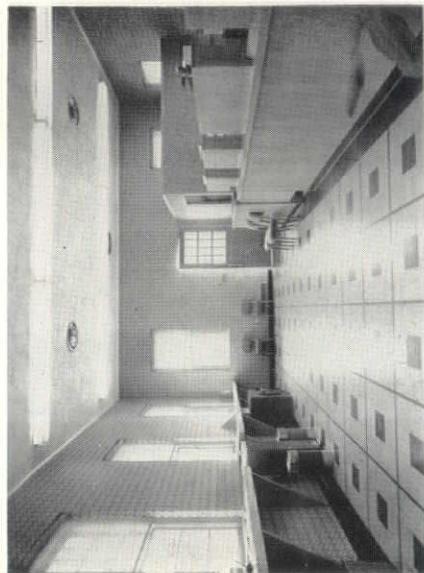
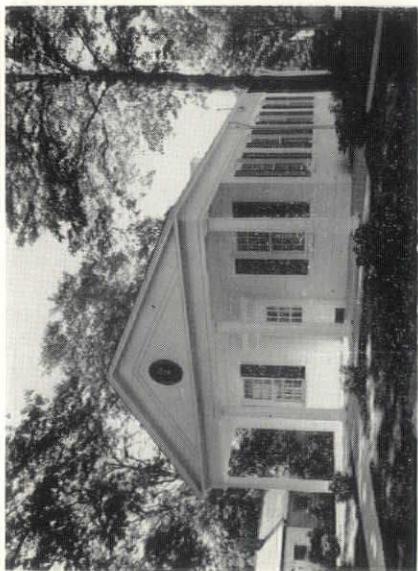
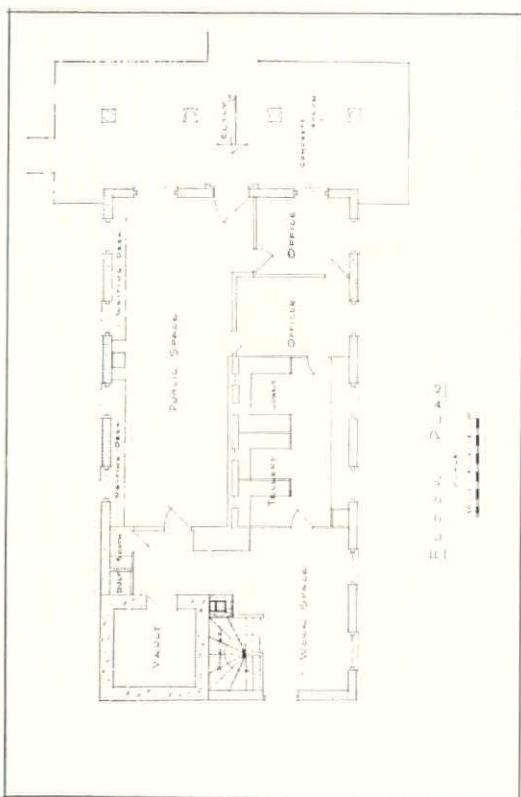
GLADWIN ELEMENTARY SCHOOL
GLADWIN, MICHIGAN

CLARK R. ACKLEY, ARCHITECT
LANSING MICHIGAN

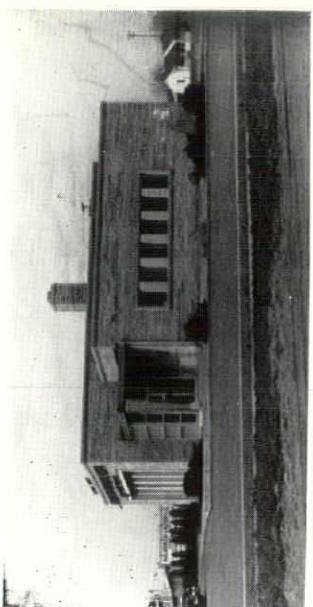
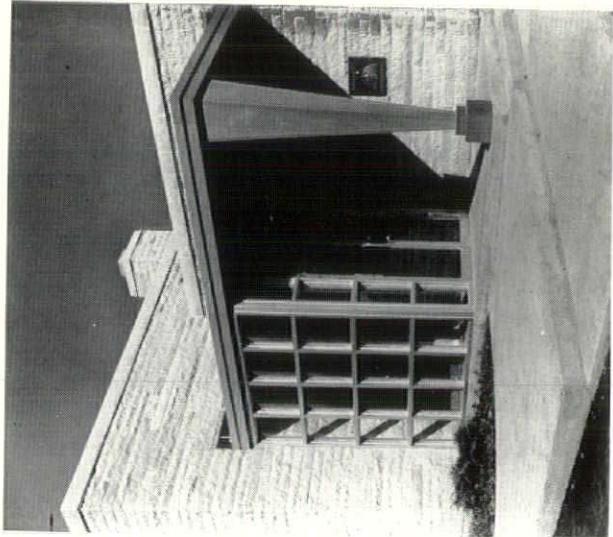




WILLIAM A. STONE
ARCHITECT
KALAMAZOO, MICHIGAN

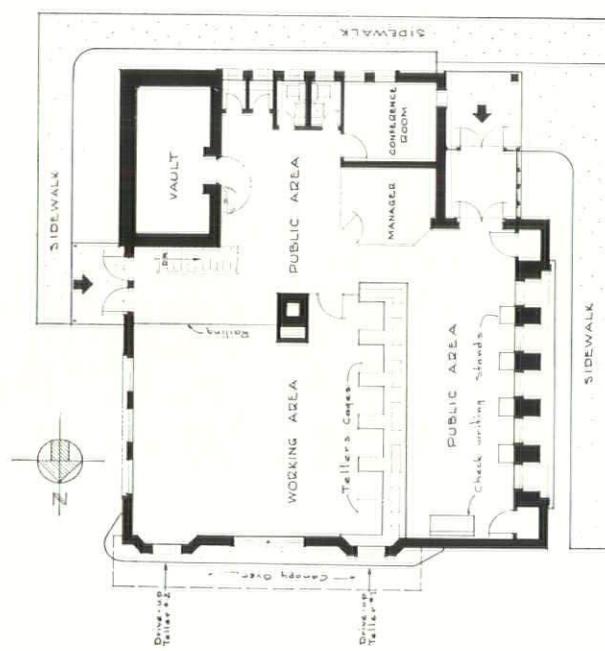
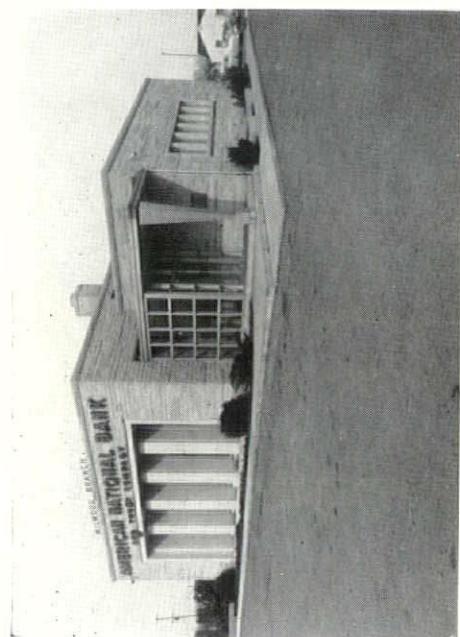


GALESBURG, MICHIGAN
BRANCH BANK
THE FIRST NATIONAL BANK &
TRUST CO.

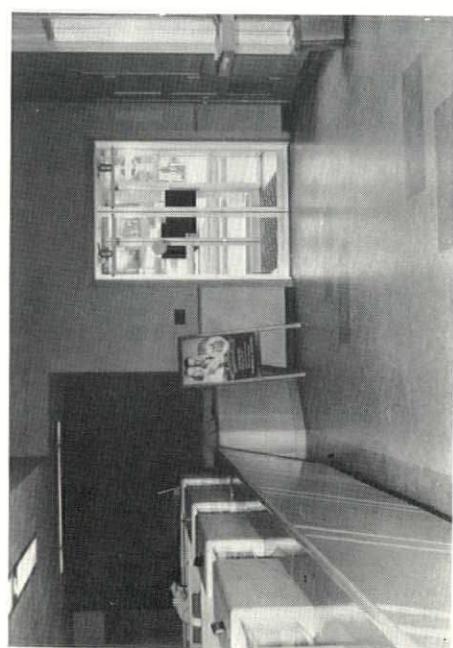
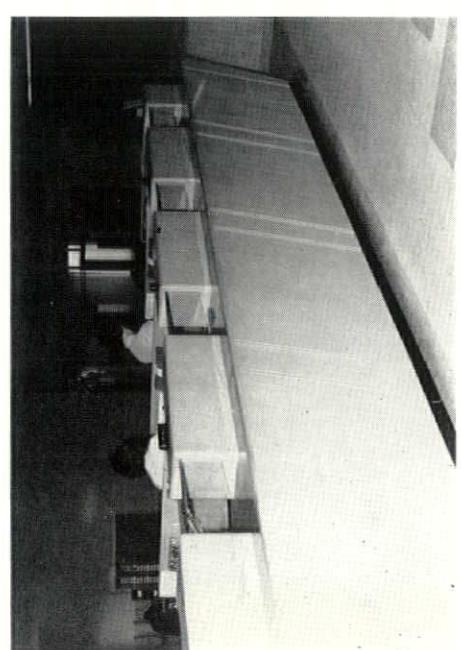
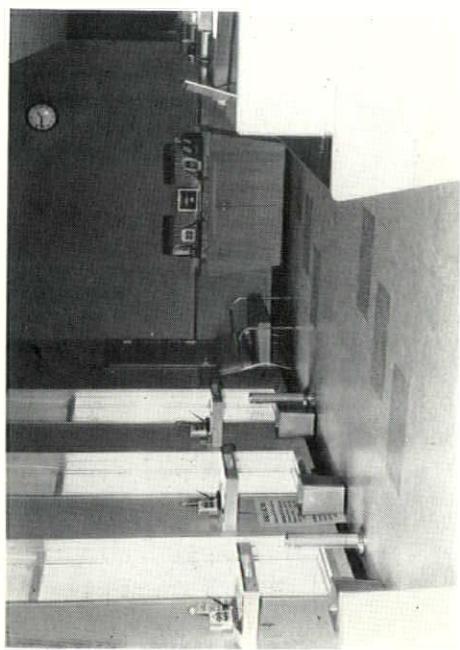


MILLWOOD MICHIGAN BRANCH
AMERICAN NATIONAL BANK
& TRUST COMPANY

RANDALL WAGNER
ARCHITECT
KALAMAZOO, MICHIGAN



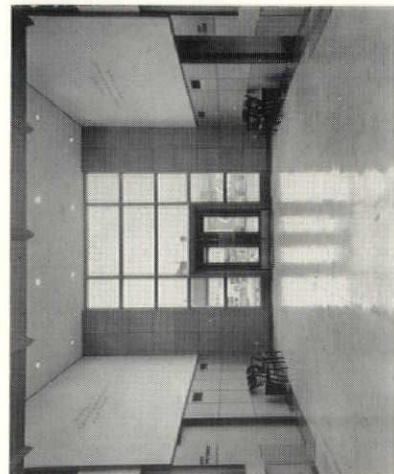
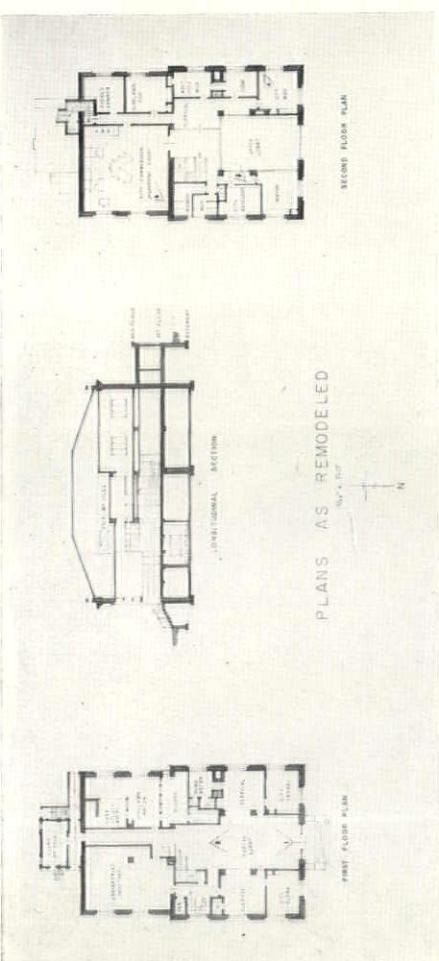
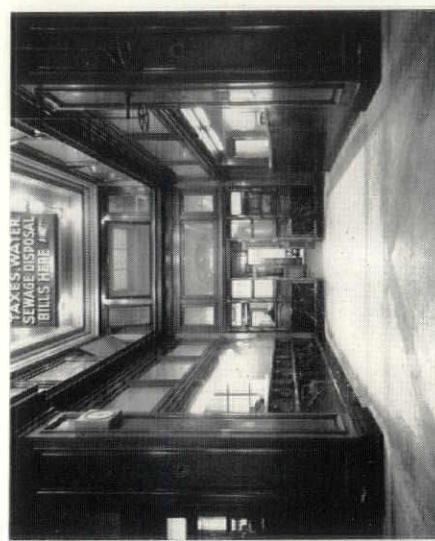
FIRST FLOOR PLAN.



HARFORD FIELD, ARCHITECT, TRAVERSE CITY, MICHIGAN



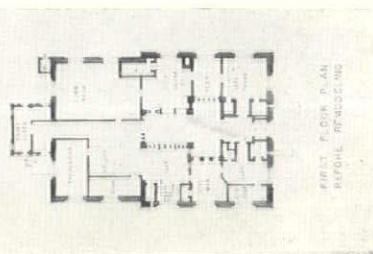
AFTER
BEFORE



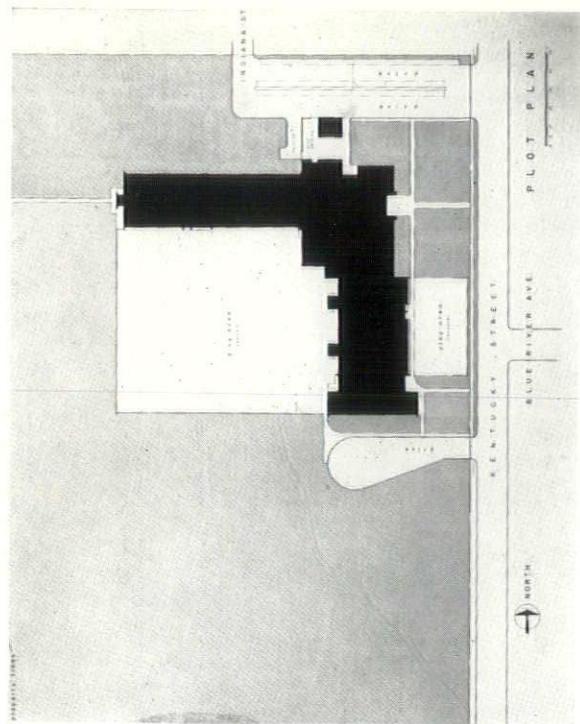
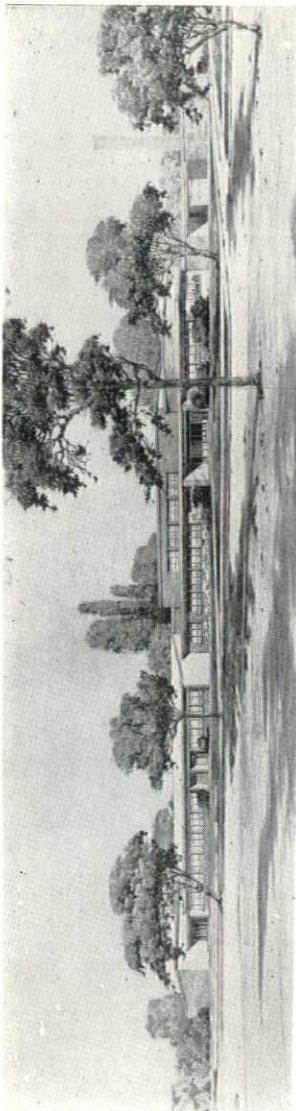
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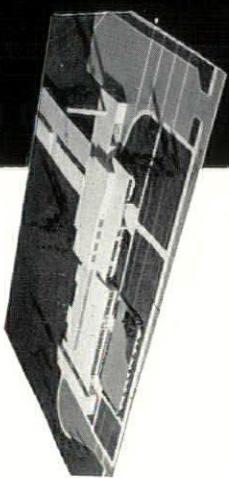
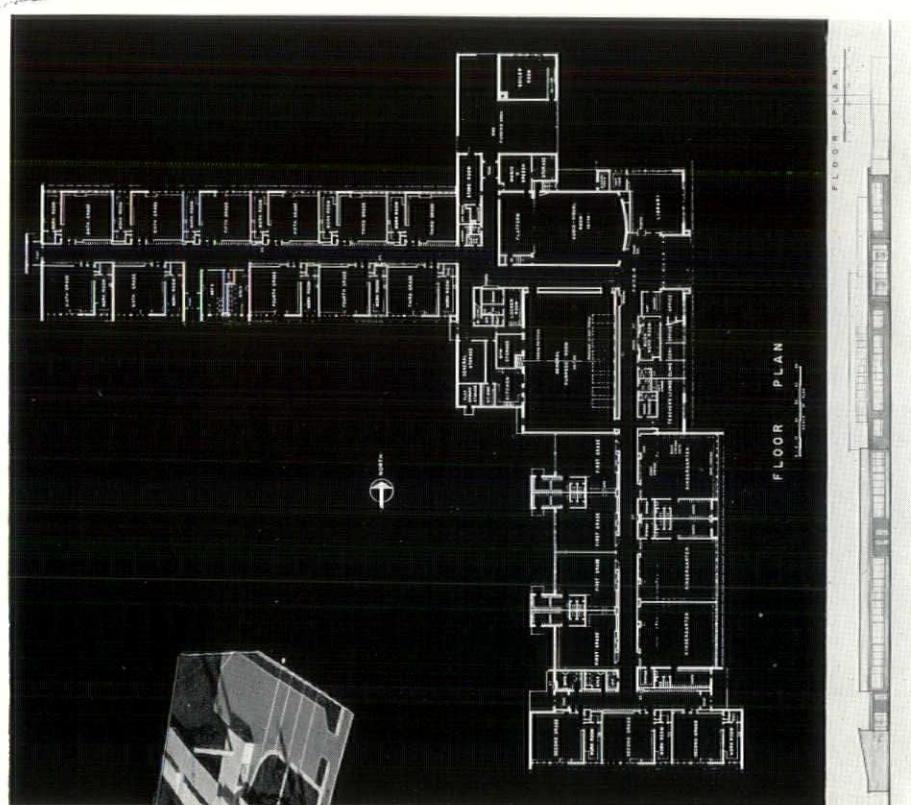
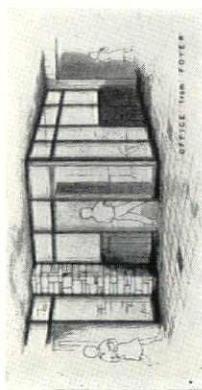
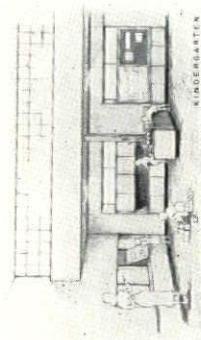
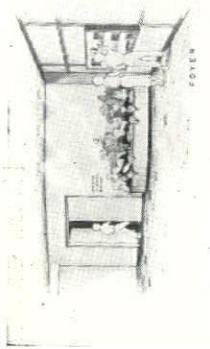
FIRST FLOOR PLANS
BEFORE, REMODELED

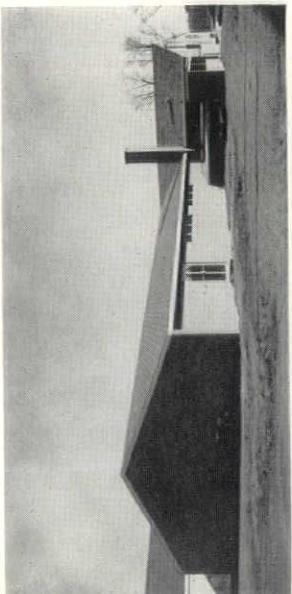
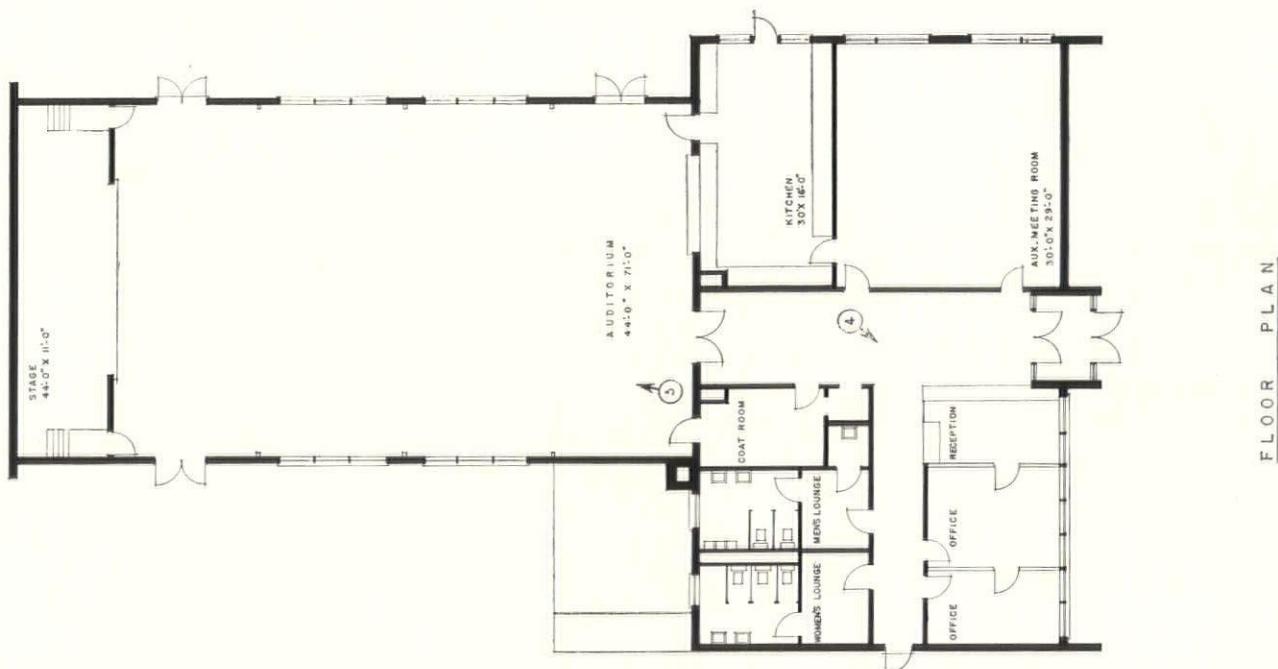
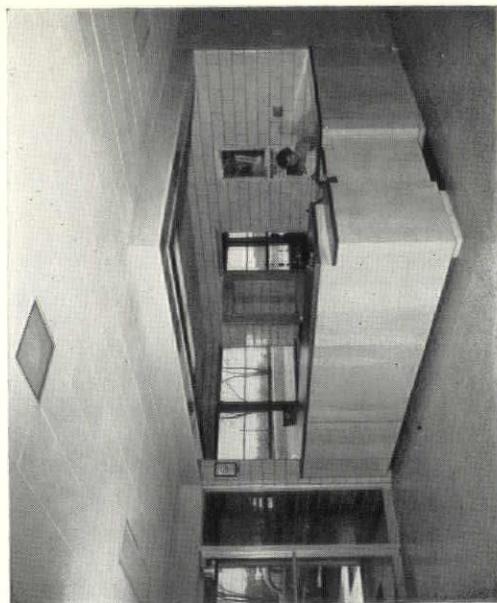


CITY HALL REMODELING, TRAVERSE CITY, MICHIGAN

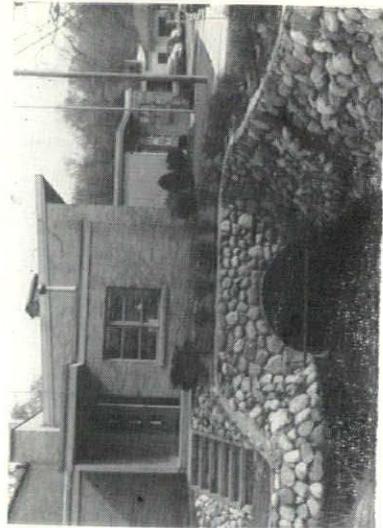
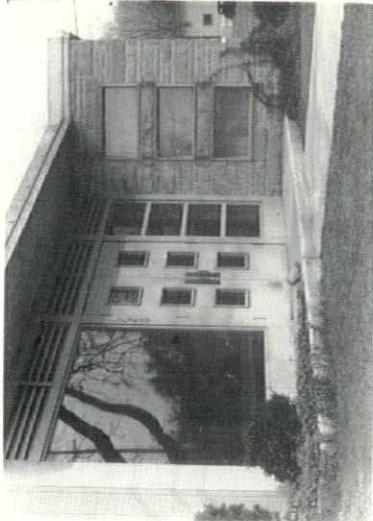


S. C. JOHNSON
ELEMENTARY SCHOOL
RACINE, WISCONSIN
WARREN HOLMES COMPANY
ARCHITECTS & ENGINEERS
LANSING, MICHIGAN





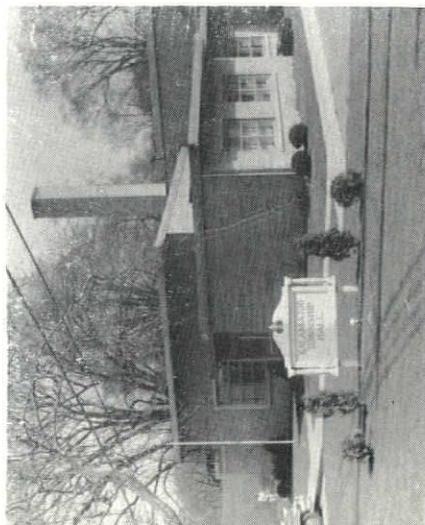
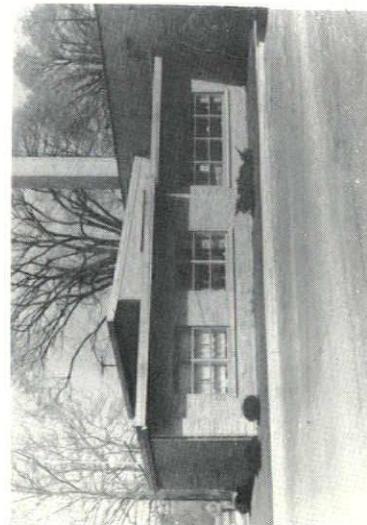
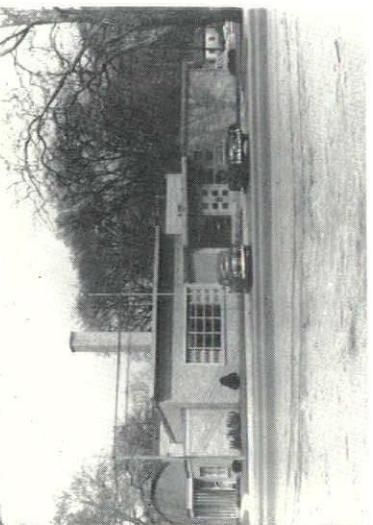
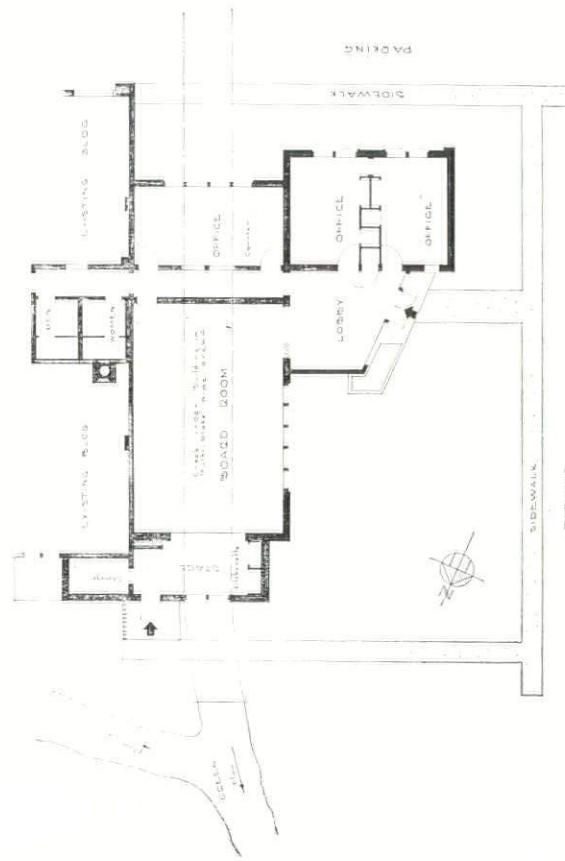
YOUTH MEMORIAL
BUILDING
BERRIEN SPRINGS
MICHIGAN
H. W. VAN DONGEN
ARCHITECT
BENTON HARBOR
MICHIGAN



PROBLEM

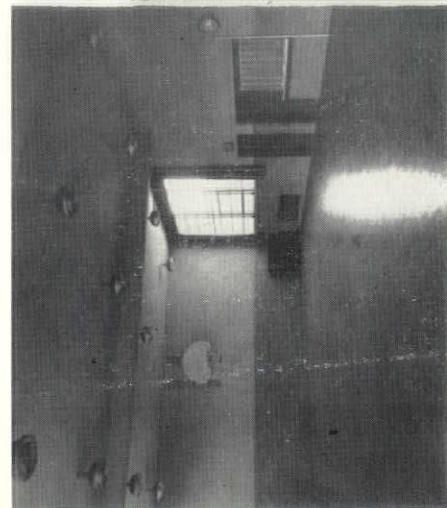
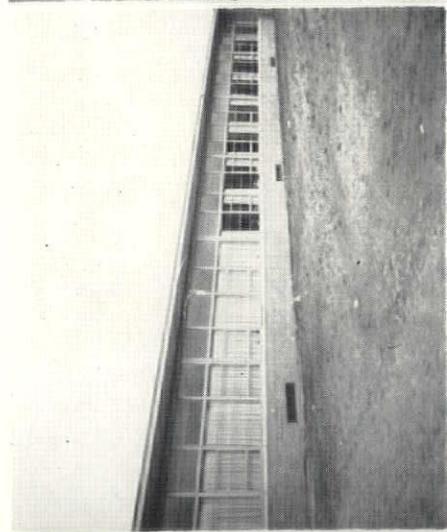
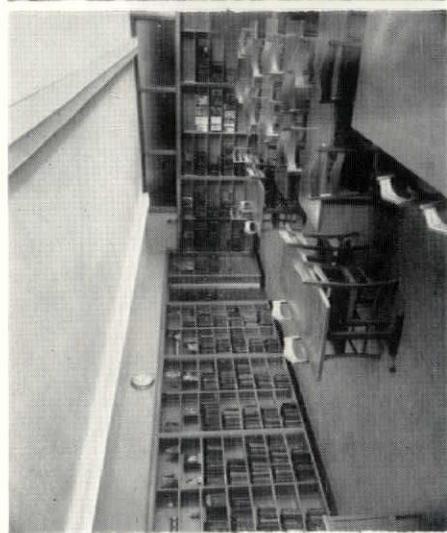
The problem was to provide space for the township offices, voting space, small community room and auxiliary rooms.

The new fire proof construction was to be added to the old township garage. The available space was triangular shaped with a creek adjacent to the old building. The creek was spanned with a large steel culvert, self supporting floors and foundations. The new portion is attached to the old building in such a manner as to get a fire proof rating for the new construction. Portions of the exposed wall of the old building were veneered with brick to match the new construction.



KALAMAZOO
TOWNSHIP HALL
KALAMAZOO, MICHIGAN

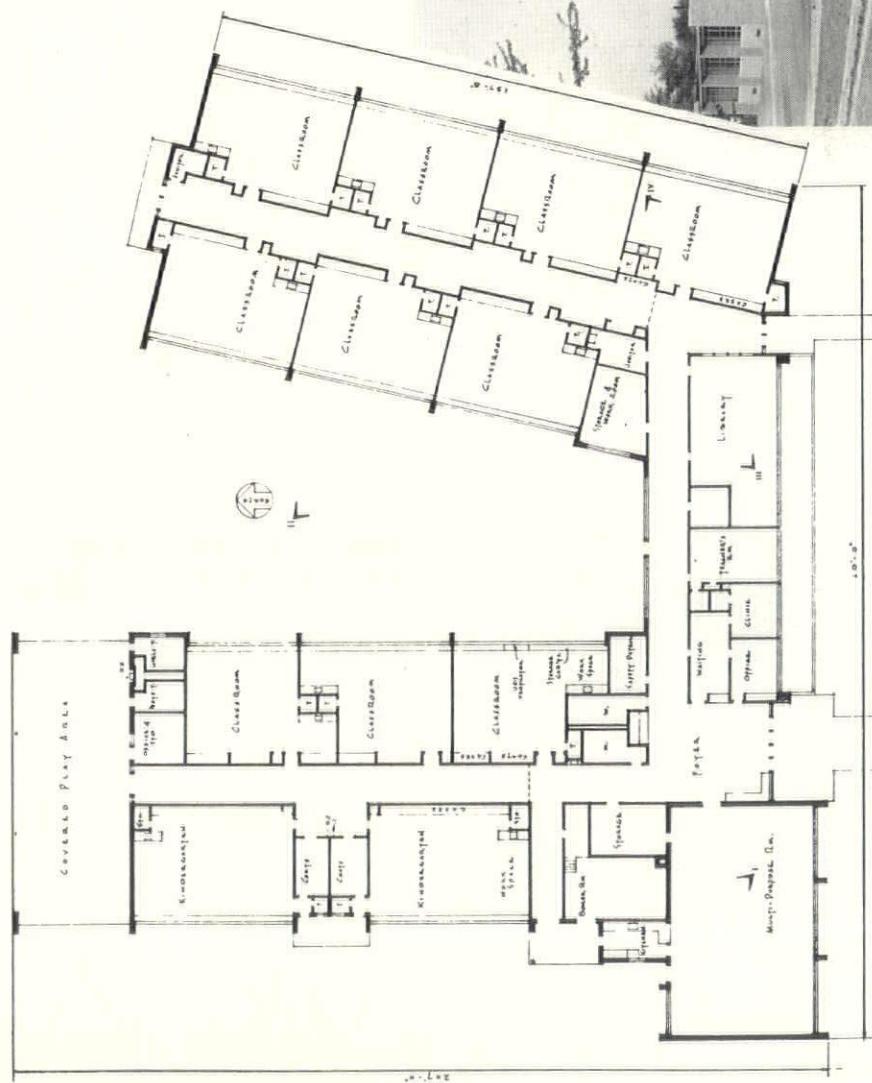
RANDALL WAGNER
ARCHITECT
KALAMAZOO, MICHIGAN



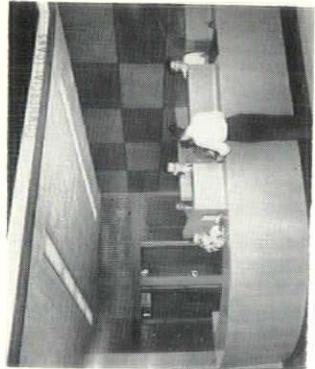
P L A Y A

GIER PARK ELEMENTARY SCHOOL
LANSING, MICHIGAN

SIMPSON & HARTWICK
ARCHITECTS
ANSING, MICHIGAN



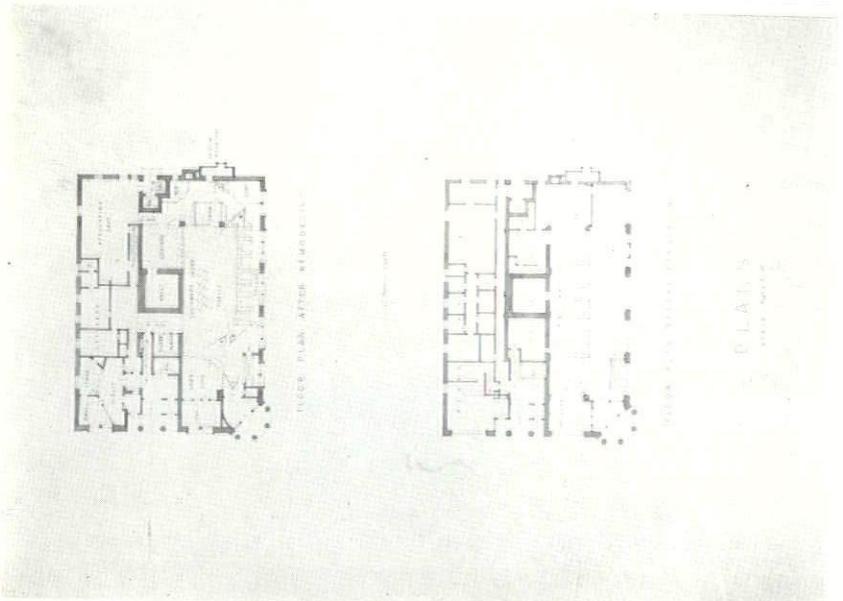
卷之三



AFTER
BEFORE



AFTER
BEFORE



D. L. A. H. S.
Architects

TRAVERSE CITY STATE BANK

**EXPLANATION 2 - COMMERCIAL
BUILDING REMODELING:**

A contractor planned demolition into the retail space economically without moving client operation into the retail space econometrically front and rear entrance, elevator, steel frame building built in 1904 with the building business on one side, a two story office on the other, central stairs on the other side—each vault planned separately in the middle.

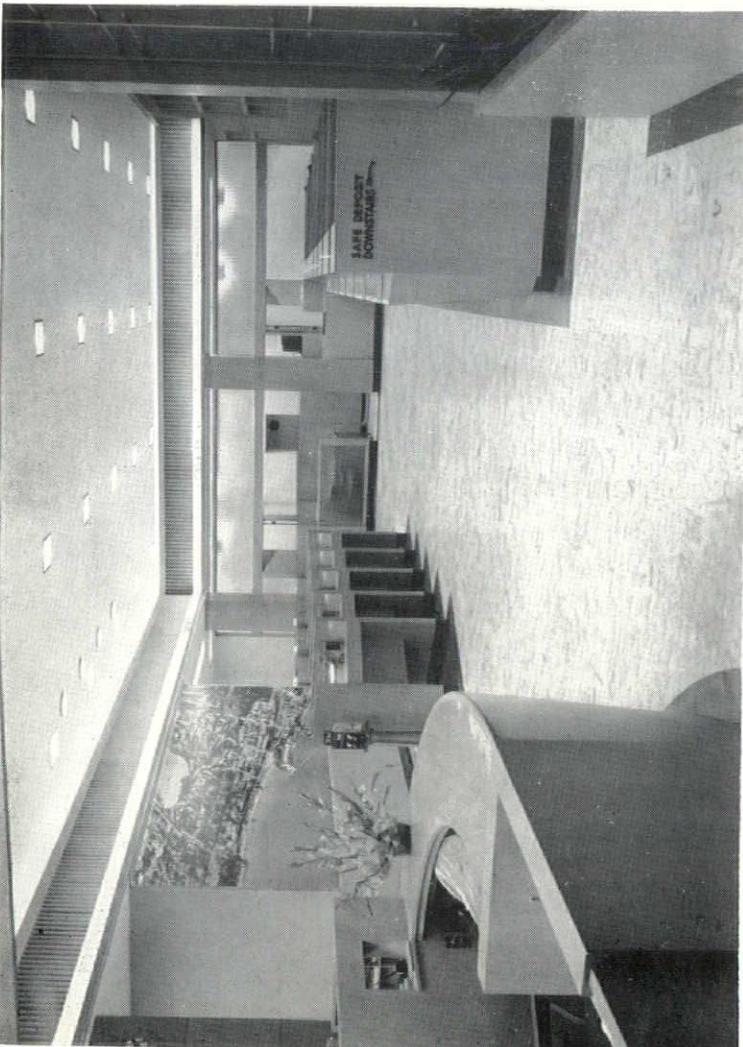
**SECTION ON ORIGINAL
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To expand the building operation into the retail space econometrically without moving client operation into the retail space or the cash vault, and to modernize the interior without a major renovation or the cost of vault, consequently expensive exterior alterations—to increase the efficient office to the bank's customer and interdepartmental work-flow. The alterations on site \$100,000 and later valued to \$125,000 to permit alterations to the middle in the manner described below.

PLANS:

Because of the difference in floor levels of the original building, new office, top office rental areas the other side of the elevator were eliminated. These rooms were necessary if dangerous steps were to be eliminated. This room was provided to the public access to the new Director Office and Small Loan Counter. The public access to the new office gave to the newly located and expanded accountants office, more space and convenient intercommunication of the employees.

By reversing the public space and the teller's counter, more office, top office rental areas the other side of the elevator were provided to the public access to the customers' desks. These areas were determined to be necessary to meet customer's privacy while filling out bank forms, etc. Because of no access customer's privacy while filling out bank provided, the new plan provides these areas to eliminate any inconvenience of each bank department. Where only 9 tellers were used before the remodeling, now 15 were expected to be used. The more efficient banking, the better results will be obtained. The increasing number of customers at present periods.



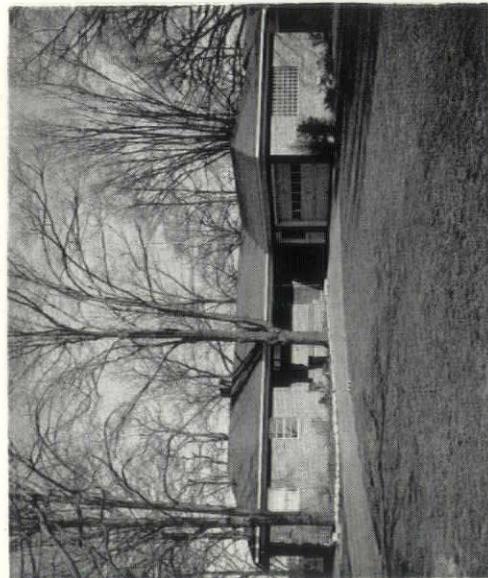
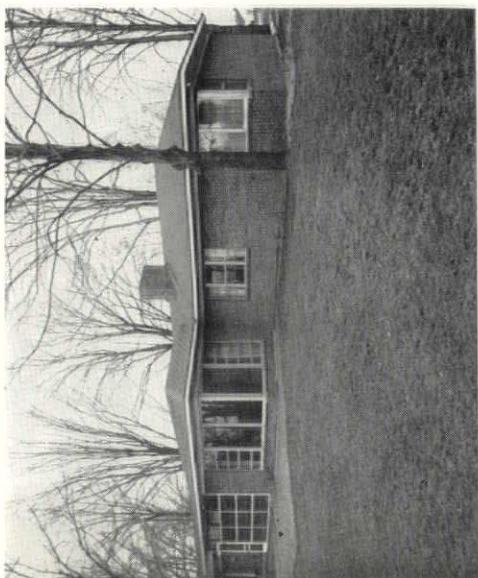
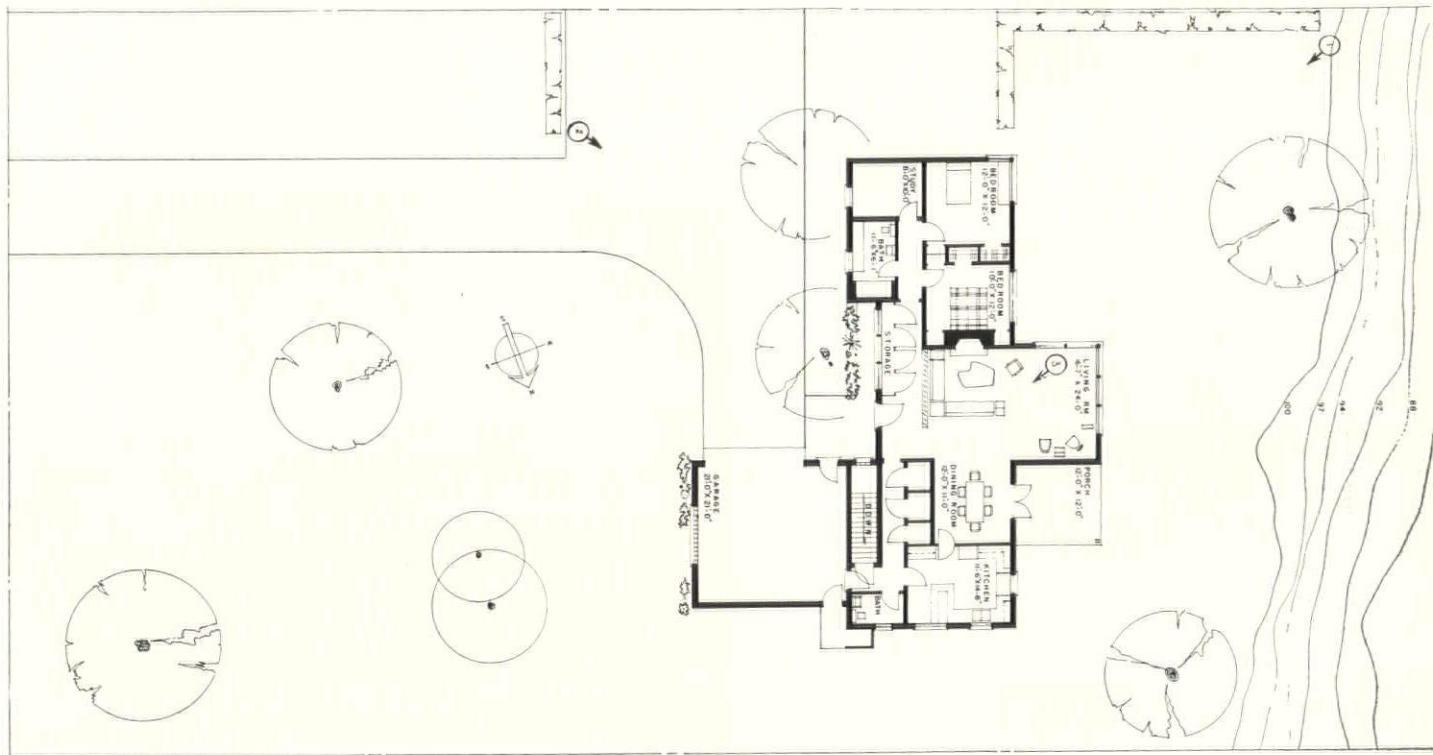
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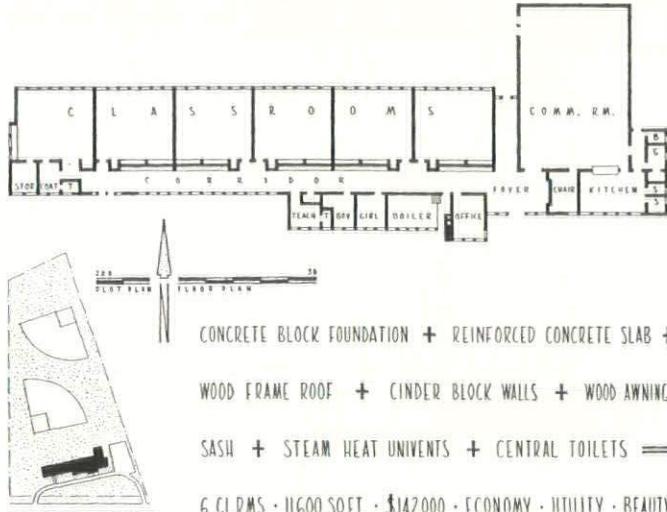
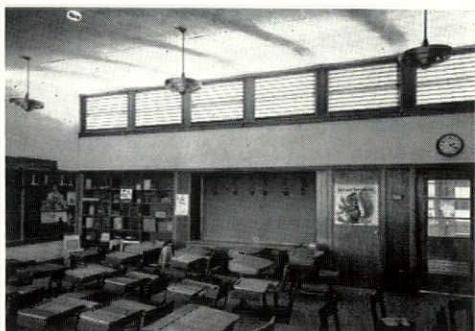
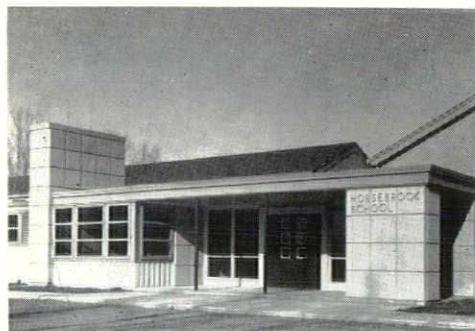




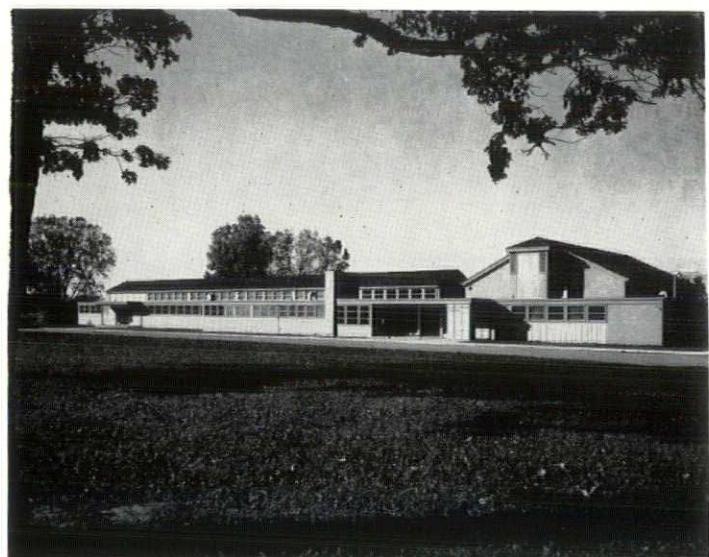
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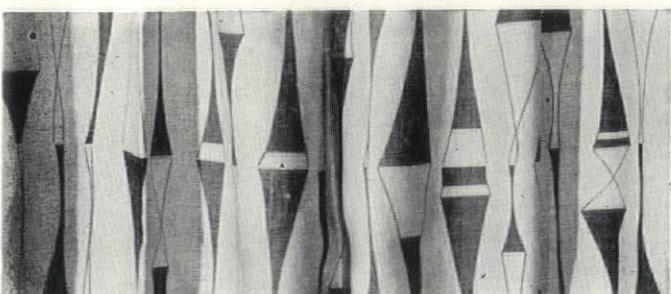
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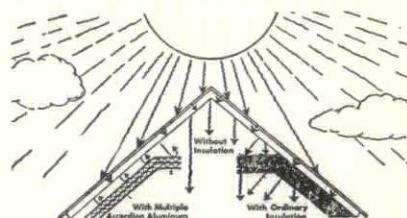
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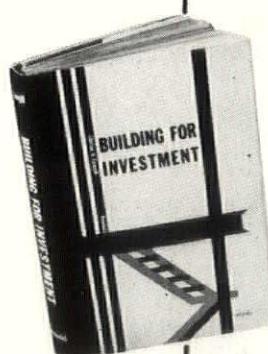
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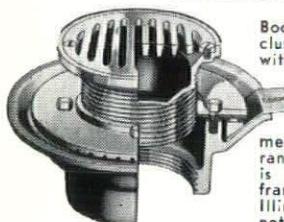
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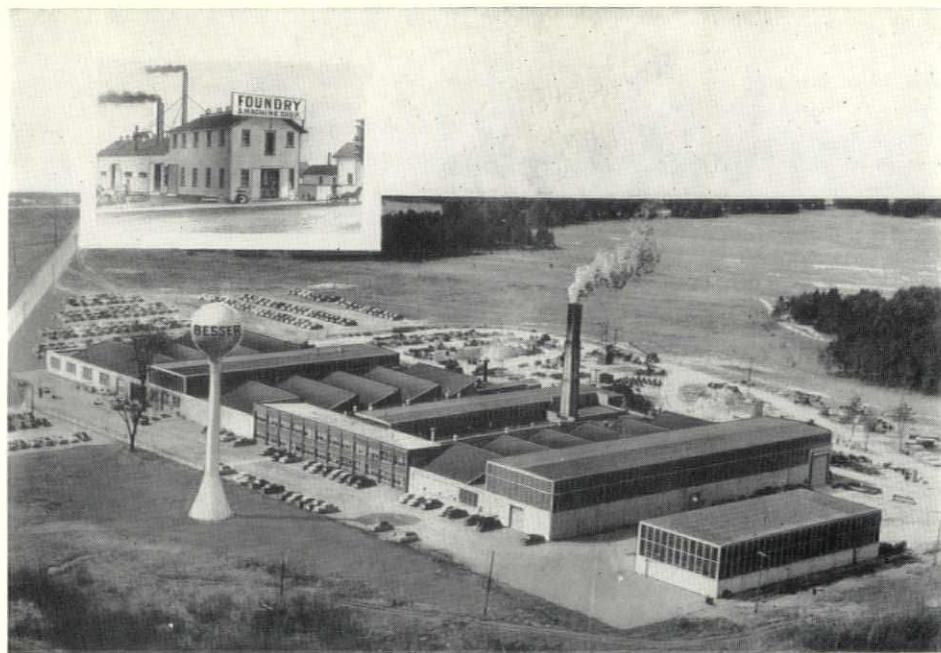
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Besser Manufacturing Company celebrates 50th Year

The Besser Manufacturing Company, Alpena, Michigan, manufacturers of concrete block machinery, celebrated its golden anniversary and the birthday of its president, Mr. Jesse H. Besser, with a party on May 21st.

More than 700 attended. The Company, founded 50 years ago with 20 employees in a small barn-like structure, has become a 175,000 sq. ft. modern plant employing over 800 people. Concrete block plants operate today all over the world with machines made in this Alpena plant.

Here Jesse H. Besser, an invention-minded young man in the late 90's, worked with his father, Herman Besser. It was in those early years that Herman Besser began thinking of cement in terms of concrete block. He sensed the potentials of concrete block as good building material and developed a machine to make it. It worked so well that he decided, in 1904, to organize his own Company to make machines for mass production of concrete block. Today, that

Company is the outstanding leader producing machines for an industry that has produced more than 2 BILLION concrete blocks in 1953 and is expanding steadily toward far greater production.

In recognition of Besser leadership, Mr. M. E. Rinker, President of the National Concrete Masonry Association presented Mr. Besser with a Golden Anniversary Plaque.

Many pioneers of the concrete block industry attended. An oil portrait of Mr. Besser, presented by the Alpena Chamber of Commerce, was unveiled at the banquet in the evening, and the 50-voice Besser Male Chorus sang.

Guided tours of the Besser plant were part of the week-end party. Guests saw the modern turret lathes, milling machines, surface grinders, radial drills, presses, overhead traveling cranes and the modern heat-treating department with its hardening, stress-relieving and Parkerizing equipment.

australian visitors

The Australian Building Industry Productivity Team sponsored by the Building Industry Congress of Melbourne, Victoria Australia, paid Detroit a week-end visit on May 14, 15, and 16. The team left Australia, traveling westward through the major cities of Europe and had visited New York, Boston, Pittsburgh, and Toronto prior to its stay here. From Detroit, the team goes to Chicago, St. Louis, Kansas City, Phoenix, Los Angeles and ends the tour in Hawaii.

Manager and Secretary of the tour, John O'Keefe said that the general aim of the team's Detroit visit was to learn from the source how and why building in this country is done so efficiently and in such short time spans. The group visited Smith, Hinchman & Grylls to see how a large architectural firm operates, went by bus to the General Motors Tech center, and

spent Sunday at Cranbrook. Also viewed was a Frank Lloyd Wright house, the Carl Koch designed Tech-built house, and the City-County Building. A special plane was sent from the Besser Manufacturing Co. in Alpena and transported four of the team to Alpena to see the world's largest concrete-masonry machinery manufacturing plant.

A dinner and cocktail hour with the Concrete Products Ass'n as host honored the Australians at the Sheraton-Cadillac Monday evening. At this banquet the team met Linn Smith, president of the MSA, Clair Ditchy, president of the A.I.A., Suren Pilafian, vice-president of the Detroit Chapter, A.I.A., and representatives of the building industry in Detroit.

The Ford Motor Co. is using a Monterey type colonial home designed by Detroit architect G. J. Hanniken, A.I.A. for J. Clifford Roberts in Birmingham, Michigan, as a background for its national advertising.

golden anniversary



Herman Besser



Jesse H. Besser

Part of the program pictured the progress in machines from the original 1904 model that turned out 150 to 200 blocks per day, to the latest model, with capacity of over 10,000 block per day.

Tours also were made to many of the Vibrapac Block structures in the Alpena area, including the modern Ella White Grade School, Catholic Central High School, First Congregational Church, and many other buildings and homes.

"Open House" will continue at the Besser plant throughout June, July and August.

In his closing comments, paying tribute to his organization and the concrete masonry industry in general, Mr. Besser said: "The industry is facing great things. As population increases and the demand for constantly better construction continues, the future offers a challenge which I know the concrete masonry industry is prepared to meet and I can foresee a production of six billion block annually."

CLAIR W. DITCHY, F.A.I.A., of Detroit, National President of The American Institute of Architects, has been made an honorary fellow of The Royal Architectural Institute of Canada. Ditchy received the honor at the recent Annual Convention of the Canadian Institute in Montreal. The Detroit architect has also been made an honorary corresponding member of the Phillipine Institute of Architects.

Four changes in key personnel at the Detroit architectural and engineering firm of Harley, Ellington and Day, Inc., are announced by Harold S. Ellington, President.

Benson J. Wood, formerly Chief Structural Engineer, has been named to the newly created post of Production Manager. Wood's assistant, Joseph C. Watts, has been appointed Chief Structural Engineer. Peter Slat. Senior Structural Engineer, succeeds Watts.

The expanded Sales Promotion Department will be directed by Lester H. Waldo, formerly Project Administrator.

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products news

More than 200 architects and others attended the Producers' Council dinner meeting sponsored by Armstrong Cork Company at the Fort Shelby Hotel, Detroit, on May 5.

At the speakers table were Clair Ditchy, president of the American Institute of Architects; Linn Smith, president of Michigan Society of Architects; Producers' president Fred Muller; vice-president Clyde Oakley, and speaker F. O. Schweizer, Jay F. Simpson and W. M. Taliroff of Armstrong Cork Co.

Among those at the dinner were Neil Gabler, Arthur O. A. Schmidt, Frederick Fugger, Maurice Hammond, Leo J. Heenan, Robert Hastings, Jean Hebrard, Charles Agree, John Blair, Malcolm Stirton, Howell S. Taylor, John Thornton, Paul Marshall, C. William Palmer, Leo Perry, Sam Burtman, George Scrymgeour, W. A. Snure and Morris Jackson.

Others were Leo Bauer, Joseph Leinweber, Anne Krebs, John Finn, Otto Kavieff, Sol King, Wayne Mohr, Neil Warren, Fred Bennett, Lyall Askew, Albert Hann, Gordon Sheill, William Ogden, Ivan Duse, Wright Hitt, Paul Tilds, Werner Guenther, William Commons, David Nesmouir, Frank Barcus, Russell Lee, Harvey Hoffmaster, Harry Fritzam, Alex Linn Trout, Vernon Wheeler, Walter Sandrock, Carl Scheufle and George Schulz.

Still others were Frederick Schoetley, Arthur Messing, D. D. Burford, Paul Sewell, William Fernald, R. B. Richardson, Charles Kleinbrook, Dirk Van Reyendam, Emil Severin, William Woods, Russell Radford, George McConkey, Werner Anderson, M. M. Spencer, Ernest Baker, William Creaser, Byron Becker, Henry Abrams, Emil Jehle, C. W. Trambauer, Ernest Delmar, J. H. Ockun, Ernest Greenberg, Stanley Fleischaker, A. Arnold Agree and Harry Wetzlaufer.

Robert Beerbower of Price Brothers Michigan Flexicore Division was host to about 30 architects and others at a cocktail party and buffet dinner on May 7 at his Livonia plant.

Prof. Ray Carroll of the University of Illinois spoke on heating through Flexicore which was followed by a tour of the plant.

Among the architects in attendance were John Kasurin, G. C. Morhus, Allan G. Agree, Harry M. Denyes, Jr., George B. Brigham, F. Huston Colvin, Charles W. Lane, Stanley Reeves Bragg, and Donald Anderson.

"For Summer Comfort, the U. S. National Bureau of Standards rates multiple layers of aluminum FIRST among all insulations it tested, as reported in its booklet, Effect of Ceiling Insulation upon Summer Comfort, BMS52," according to H. Rognlie of Reflective Insulation Co., Detroit.

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C. A. Milnikel has been appointed direct representative for Dupont Trade Sales Finishes Products in the Detroit area with offices at 510 Harper Avenue, phone: TR. 5-1444. Dupont now has available a new complete specification and color manual which will be furnished to architects on request.

Twenty-five architects representing 14 different architectural firms in Detroit, recently visited the Day Lighting Laboratory, Engineering Research Institute, at the University of Michigan.

Research Physicist, Dr. Robert A. Boyd, showed the "Classroom of Tomorrow" which contains the latest in lighting equipment, fenestration, furniture, fabrics, decoration, teaching devices, and interior finish.

Dr. Boyd demonstrated the advancement in glass building block; the blocks used for vertical and ceiling light utilize every sun and sky condition for maximum daylighting of this room.

Walter A. Wilcox, of the Cadillac Glass Co., and Alfred A. Moor, district manager of the Kimble Glass Co., acted as co-hosts to this luncheon-lab tour.



Clyde T. Oakley

At the May meeting of the Michigan Chapter of The Producers' Council, Inc., Clyde T. Oakley of Truscon Steel Div. of Republic Steel Corp was elected president; William A. Snure of Unistrut Detroit Service Co., vice president; Walter G. Sandrock, United States Plywood Corp., Treasurer and Charles E. Kleinbrook, Zonolite Co., Secretary.

McDonnell Brothers, Inc., Detroit, have recently sent out their new Tru-Seal window catalogue which contains a completely weatherstripped awning-type unit, and a comparatively low cost hopper-vent type. The firm are also distributors for Reynolds aluminum architectural shapes, U. S. Plywood chalk board, Kerrigan grating, Milcor metal trim, Penmetal structural sections and Zonolite products.

Ray L. Spitzley, prominent Detroit contractor, was presented the distinguished service award of the Heating, Piping and Air Conditioning Contractors National Association at its 65th Annual Convention in Atlantic City, May 24-28.

Spitzley, chairman of the board of the R. L. Spitzley Heating Company, was cited for giving freely of time and energy to forward the association's programs in air conditioning, employer-employee relations, legislation, standards and trade promotion.

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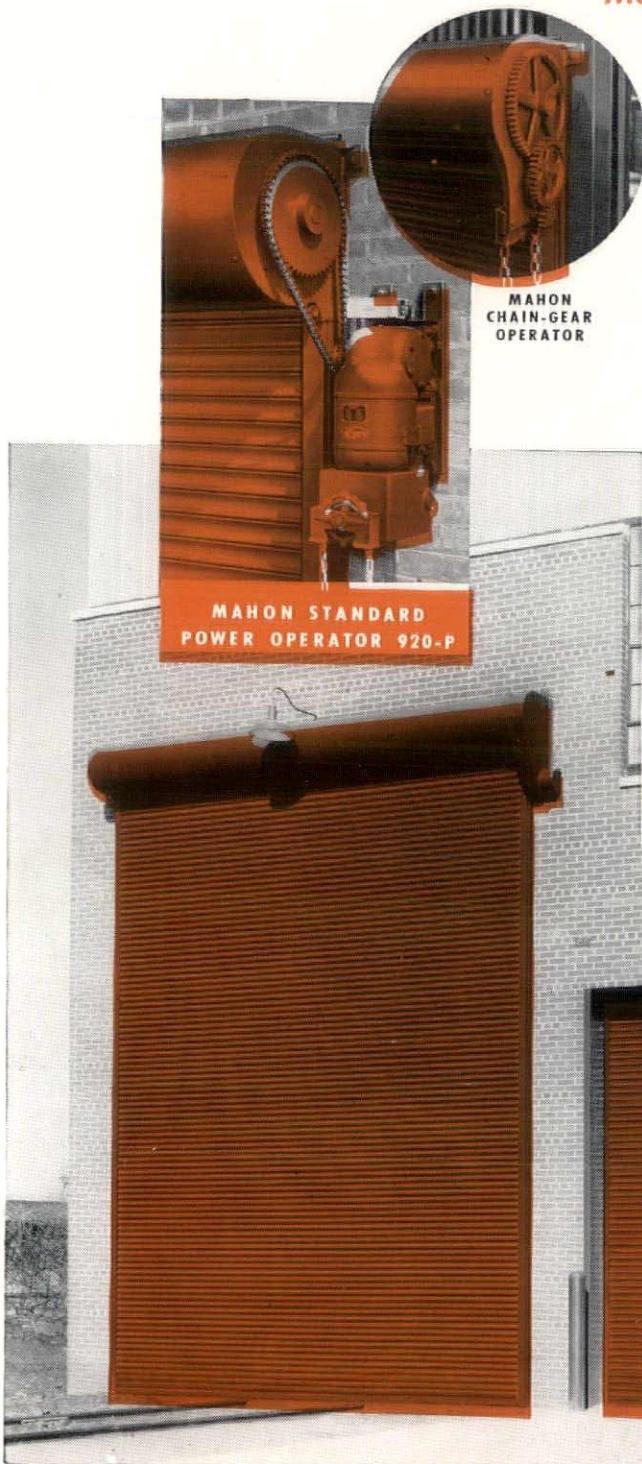
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Rolling Steel Doors

Manually, Mechanically, or Electrically Operated



For railroad openings and truck openings, such as those illustrated below, no other type of door can equal the outstanding advantages of a good electrically operated rolling steel door . . . no other type of door so fully meets present-day requirements of loading and shipping docks in modern industrial or commercial buildings. The quick-opening, quick-closing, vertical roll-up action of a rolling steel door requires no usable space either inside or outside the door opening . . . there are no overhead tracks or other obstructions to interfere with crane operations—materials can be stacked within a few inches of the door curtain on either side. No other type of door offers these inherent advantages of space economy and compactness in operation . . . in addition, rolling steel doors are permanent—their all-metal construction assures a lifetime of trouble-free service and maximum protection against intrusion and fire. When you select a rolling steel door, check specifications carefully . . . you will find many extra-value features in Mahon doors—for instance, the galvanized steel material, from which the interlocking curtain slats are rolled, is chemically cleaned, phosphated, and treated with a chromic acid solution to provide paint bond, and, the protective coating of synthetic enamel is baked on at 350° F. prior to roll-forming. You will find other quality materials and design features in Mahon doors that add up to a greater over-all dollar value. See Sweet's Files for complete information including Specifications, or write for Catalog G-54.

THE R. C. MAHON COMPANY

Detroit 34, Michigan • Chicago 4, Illinois • Representatives in all Principal Cities
Manufacturers of Rolling Steel Doors, Grilles, and Automatic Closing Underwriters' Labeled
Rolling Steel Doors and Fire Shutters; Insulated Metal Walls and Wall Panels;
Steel Deck for Roofs, Partitions, and Permanent Concrete Floor Forms.

ROLLING STEEL DOORS, SHUTTERS AND GRILLES TO MEET EVERY REQUIREMENT

Two of six Mahon Power Operated Rolling Steel Doors installed in a new plant for General Sheet Steel Corp., Detroit, Michigan. The Austin Company, Builders.

MAHON